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A Stylistic and Pedagogical Analysis of Select Classical Pieces In Alicia's Piano Books by Ananda Sukarlan

Karen Kai Yuan Yong

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A STYLISTIC AND PEDAGOGICAL ANALYSIS OF SELECT CLASSICAL PIECES IN
ALICIA'S PIANO BOOKS BY ANANDA SUKARLAN

by

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Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Piano Pedagogy

School of Music

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DEDICATION

To my beloved parents, Jeffrey Yong and Susie Hii, for being my first music teachers in life. Thank you for your unwavering love, encouragement, support, and belief in my academic and musical endeavors.

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I would like to express my sincere gratitude to the following individuals, without whom I would not have been able to complete this research project and my doctoral studies.

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My heavenly Father for the capabilities and endurance throughout this journey.

ABSTRACT

Indonesian composer and pianist Ananda Sukarlan (b. 1968) has written a significant body of piano works which contribute to the fields of music education and piano pedagogy. Among his collections, *Alicia's Piano Books* has great potential for piano teachers and students. It is a set of six books that consists of 183 piano pieces ranging from elementary to early advanced levels.

The purpose of this study is to introduce and promote Sukarlan's *Alicia's Piano Books* for educational purposes. Among the collection, this study documents 41 pieces that are based upon specific classical models. The selected models are common in Baroque, Classical, and Romantic eras, and are canon, fugue, variations, and waltz. Theoretical and pedagogical analyses and applications of these classical pieces are addressed in this study. In addition to exploring the musical traits, all pieces studied are further categorized into levels in this document, using two leveling resources as references: Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature* and Cathy Albergo and Reid Alexander's *Piano Repertoire Guide* (5th ed.).

This study consists of five chapters, a bibliography, and appendices. Chapter one includes an introduction; biographical information on Sukarlan; research justification; purpose, need, and limitations of the study; research questions; methodology; literature review; and outline of the study. Chapters two, three, and four provide Sukarlan's writing inspirations, definitions, brief histories, ordering of difficulty, stylistic analyses, and overviews of the classical pieces in Sukarlan's *Alicia's Piano Books*. These three

chapters introduce the models from the Baroque, Classical, and Romantic eras respectively. The final chapter addresses the traditional and non-traditional features, levels, and pedagogical benefits and goals, as observed in *Alicia's Piano Books*. Additionally, concluding remarks and recommendations for future research are provided.

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CHAPTER 1

INTRODUCTION

In today's culturally diverse world, piano pedagogues can readily incorporate non-Western music in their lessons. Educational tools for multicultural music can be found through various sources, such as Deborah Brener's article "Around the World at the Piano,"¹ Carol Fisher Mathieson's fine arts activity book *Music of Many Cultures*,² and Ted Cooper's compositional sets *Around the World on 88 Keys*.³ Although composers from the West have long been inspired by the different tuning and tonal systems of the East, research on the music of Indonesia has focused mainly on the gamelan music. Yet, there is a body of music, including piano music, by Indonesian composers that has been overlooked. Hence it is vital to explore the Indonesian piano literature so that pianists and educators can provide their students a multicultural perspective.

Indonesian composer and pianist Ananda Sukarlan (b. 1968) has made numerous contributions to the fields of music education and piano pedagogy that are not well known outside of Indonesia. He has written a significant body of piano works which includes six *Etudes* for solo piano; 183 educational pieces in *Alicia's Piano Books*;

¹ Deborah Brener, "Around the World at the Piano: Becoming Multicultural in Today's Piano Studio," *American Music Teacher* 60, no. 5 (April 2011): 22–27.

² Carol Fisher Mathieson, *Music of Many Cultures* (Quincy, IL: Mark Twain Media, 1996).

³ Ted Cooper, *Around the World on 88 Keys: A Global Music Tour with 7 Original Piano Solos* (Van Nuys, CA: Alfred Publishing, 2006).

twenty-four *Rapsodia Nusantara* (Archipelago Rhapsody); and thirteen short pieces from *Just a Minute!* for the left hand alone.

Among his collections, *Alicia's Piano Books* has great potential for piano pedagogues. It is a set of six books that consists of 183 piano pieces ranging from elementary to early advanced levels. The set was initially written for Alicia Pirena, Sukarlan's daughter, in order to help her progress in her piano study. Even though Alicia is now an adult and pursues interests outside of music, Sukarlan continued to expand the set and dedicate the pieces with both educational and entertainment purposes to other young musicians.

Because Sukarlan received his music education in both Indonesia and the Netherlands, *Alicia's Piano Books* integrates Western and non-Western musical elements. The classical genres and forms such as canon, fugue, variations, and waltz best demonstrate the Western musical influence, while the unique non-Western musical expression is found within the variety of folk songs and rhythms.

Each volume in *Alicia's Piano Books* is designed with distinctive objectives. The first set is mostly lyrical and expressive music, composed during the time period when Sukarlan was commissioned to write music for the film *Romeo Juliet*, a movie directed by the Indonesian award-winning film-director Andibachtiar Yusuf.⁴ Most of the pieces in the second book were written based on Alicia's piano learning progress, except for four pieces which were dedicated as either a gift or remembrance of a tragedy.⁵ Ensemble

⁴ Ananda Sukarlan, "Alicia's First Piano Book," *Andy's Skyblogger's Log* (blog), November 1, 2009, <https://andystarblogger.blogspot.com/2009/11/alicias-first-piano-book.html>.

⁵ The four pieces are: "1 Minute for Japan," "The Other Twin," "To Adam G., with Gratitude," and "Whooosh!!."

pieces were added into the third book in order to encourage young piano students to participate in chamber music. These works include other instruments such as flute, double bass, violin, and English horn. The fourth book is a collection of short pieces which Sukarlan wrote as a musical diary of his daily life. In the fifth book, many of the pieces were dedicated to his friends, either for a special event in their lives, or as a token of appreciation. The sixth book is especially devoted to children who have physical disabilities such as hand malformations and paraplegia.⁶ For instance, “The Clarinetist and the Mouse Deer” was purposely composed without the use of pedal for paraplegic pianists, who have partial or complete paralysis of the lower half of the body. In addition, the sixth book was composed to encourage young pianists to explore other musical instruments. Among the pieces included are “The Happy Bassoonist” and “The Mellow, Stuck-In-The-Past French Hornist.”⁷

Biographical Information

According to Bruce Emond in *Jakarta Post*, Ananda Sukarlan is “one of Indonesia’s chosen sons, bringing his musical talent to an international audience.”⁸ His international reputation was further acknowledged when his name was listed as the first Indonesian in the *2000 Outstanding Musicians of the 20th Century*.⁹

⁶ Ananda Sukarlan, “Foreword to Alicia’s Sixth Piano Book,” *Andy’s Skyblogger’s Log* (blog), October 24, 2016, <https://andystarblogger.blogspot.com/2016/10/foreword-to-alicias-6th-piano-book.html>.

⁷ Ananda Sukarlan, *Alicia’s Sixth Piano Book* (Jakarta: Ananda Sukarlan Center for Music and Dance, 2016).

⁸ Ananda Sukarlan, “Horribly Lonely in Jakarta Post,” *Andy’s Skyblogger’s Log* (blog), September 7, 2010, <http://andystarblogger.blogspot.com/2010/09/horribly-lonely-in-jakarta-post.html>.

⁹ Jon Gifford, ed, “Ananda Sukarlan,” in *2000 Outstanding Musicians of the 20th Century* (Cambridge: International Biographical Centre, 2002), 454–455.

Since he was young, Sukarlan has been a rising star in the musical field. Born in Jakarta, Sukarlan is the seventh and also the youngest son of Lieutenant Colonel Sukarlan and Poppy Kumudastuti. After showing a strong musical interest by playing on the old upright piano in his parents' house, Sukarlan began his piano lessons at the age of five under the tutelage of his older sister, Martani Widjajanti.¹⁰ At the age of nine, Sukarlan enrolled in the *Yayasan Pendidikan Musik* (Music Education Foundation) where he studied piano with Soetarno Soetikno. Unexpectedly, at the age of thirteen, he was considered untalented and was expelled by the organization.¹¹ Sukarlan was determined to learn piano and continued taking private lessons with Laura Susanti Himawan and Rudy Laban.

With his love for music, Sukarlan strived and achieved a strong music educational background. In 1985, after performing a solo piano recital at the *Taman Ismail Marzuki* (Ismail Marzuki Park)—a science and cultural center in Jakarta—Sukarlan was offered a scholarship by the Petrof Piano company in Indonesia to study for a semester with Walter Hautzig at the University of Hartford in Connecticut. Upon his return, Sukarlan gave a recital at the *Yayasan Adam Malik* (Adam Malik Foundation)—an educational foundation in Jakarta—which also granted him a scholarship to study at the Royal Conservatory of the Hague. He began his studies there in 1987. During his final year at the Royal Conservatory of the Hague, Sukarlan encountered financial difficulties. His scholarship

¹⁰ Dina Indrasafitri, "Ananda Sukarlan: A Modest Maestro," *The Jakarta Post*, August 16, 2011, accessed April 1, 2020, <http://www.thejakartapost.com/news/2011/08/16/ananda-sukarlan-a-modest-maestro.html>.

¹¹ Ananda Sukarlan, "More Complete Interview at Kompas Kita May 31 (In Indonesian)," *Andy's Skyblogger's Log* (blog), June 4, 2011, <http://andystarblogger.blogspot.com/2011/06/more-complete-interview-at-kompas-kita.html>.

was cancelled due to the heightened intergovernmental tensions between Indonesia and the Netherlands. In order to support his studies and living expenses, he began entering and winning competitions from 1993–1996. Competitions in which he won the first prize include the National Music Competition in Amsterdam (Netherlands), the Nadia Boulanger Competition (France), the Blanquefort Piano Competition in Bordeaux (France), the Xavier Montsalvatge Competition (Spain), and the City of Ferrol Piano Competition (Spain).

In addition to being an outstanding student performer, Sukarlan was active as a student composer. During his conservatory years, Sukarlan wrote numerous compositions that encompassed a wide range of instrumentations, including orchestral, chamber, choral, opera, solo piano, three-piano, ballet, and film music. His work represents a distinct blend of old and new, traditional and avant-garde, and a combination of European training with his native roots. The utilization of Western forms and techniques reflects a part of Sukarlan's musical education abroad.

After he graduated *summa cum laude* from the Royal Conservatory of the Hague, Sukarlan continued his career both as a composer and a concert pianist in Spain. He performed in many festivals with symphony orchestras and made radio and television appearances throughout Europe. Even with an established career overseas, Sukarlan kept his country of birth in mind. He actively traveled to and from Indonesia, where he set up a national piano competition *Cipta Award* in 2001, which was held twice before it was renamed the *Ananda Sukarlan Award* in 2008. In addition, he co-established the Jakarta Conservatory of Music in 2002, a music institution that provides classical music instruction in Jakarta. He also founded *Yayasan Musik Sastra Indonesia* (Indonesia

Classical Music Foundation) in 2009, an organization which strives to help underprivileged young musicians. Through this particular foundation, he set up an annual production, *Jakarta New Year Concert*, which aims to yield exposure of both Western and Indonesian art music.¹²

Sukarlan has remained active in recent years. In 2018, he was invited to speak in TEDx Talks, sharing the use of classical music in the Indonesian society.¹³ His ongoing projects include maintaining a personal musical blog (andystarblogger.blogspot.com); expanding the set of *Rapsodia Nusantara* (Archipelago Rhapsody); performing and recording a series of concerts, entitled “Rapsodia Nusantara dan Kejayaan Nusantara” (Archipelago Rhapsody and the Success of Archipelago) at the historical sites in Indonesia resulting from a commission by the Ministry of Education and Culture of the Republic of Indonesia; and working on an opera “Saijah dan Adinda” (Saijah and Adinda) which is going to be filmed in the year 2021.¹⁴

Justification of Sukarlan’s Prominence

Ananda Sukarlan is a composer whose works have been studied and recorded multiple times in the last decade. Research into his compositions includes two theses introducing Sukarlan’s advanced solo piano works, written by Henoch Ronald

¹² Juliwati Cokromulio, “My Jakarta: Ananda Sukarlan, Musician,” *Jakarta Globe*, accessed Apr. 1, 2020, <http://www.thejakartaglobe.com/myjakarta/my-jakarta-ananda-sukarlan-musician/421478>.

¹³ Ananda Sukarlan, “What is the Function of Classical Music in Our Society?,” TEDx video, September 2018, https://www.ted.com/talks/ananda_sukarlan_what_is_the_function_of_classical_music_in_our_society.

¹⁴ Karen Kai Yuan Yong (author), interview with Ananda Sukarlan, September 28, 2020.

Kristianto¹⁵ and Charmaine Blythe Siagian¹⁶ respectively, and two documents on Sukarlan's vocal works, written by Olivia Evelin¹⁷ and Daniel Tuutau¹⁸ respectively. Furthermore, his piano compositions can be found in recordings such as the two volumes *Ananda Sukarlan: Rapsodia Nusantara and Other Various Piano Pieces* (2013 & 2014) performed by Henoah Kristianto;¹⁹ *Spectrum 4: 66 Miniatures for Solo Piano* (2005) by Thalia Myers;²⁰ *Piano Music from Four Continents* (2008) by Jeffrey Jacob;²¹ and *Variations!* (2016) by Daniel Herscovitch.²²

Sukarlan's commissions provide further support of his strong and positive reputation as a composer. Sukarlan's work, "Gentle Darkness" from *Just a Minute!* was commissioned and performed by the Associated Board of the Royal School of Music (ABRSM).²³ He was also commissioned by *Fundacion Musica Abierta* (The Open Music Foundation) of Spain to compose a set of musical works for musicians with special

¹⁵ Henoah Ronald Kristianto, "An Eastern Infusion: Indonesian and Western Elements in Ananda Sukarlan's Rapsodia Nusantara 1–5" (M.M. thesis, University of Sydney, 2012).

¹⁶ Charmaine Blythe Siagian, "Selected Solo Piano Works by Contemporary Malaysian and Indonesian Composers from 1979 to 2007: An Introduction" (D.M.A. diss., University of Oklahoma, 2007).

¹⁷ Olivia Evelin, "Ananda Sukarlan's Tembang Puitik: A Study on the Poetic Songs of an Indonesian Composer" (M.M. thesis, Kyoto City University of the Arts, 2014).

¹⁸ Daniel Tuutau, "Tembang Putik: Ananda Sukarlan and the Current State of Indonesian Classical Vocal Music" (D.M.A. diss., The University of Utah, 2015).

¹⁹ Henoah Ronald Kristianto, piano, *Ananda Sukarlan's Rapsodia Nusantara and Other Various Piano Pieces*, iTinerant Classics, 2013, CD.

²⁰ Thalia Myers, piano, *Spectrum 4: 66 Miniatures for Solo Piano*, USK Recordings 1227 CDD, 2005, CD.

²¹ Jeffrey Jacob, piano, *Piano Music from Four Continents*, Vienna Modern Masters VMM 2051, 2008, CD.

²² Daniel Herscovitch, piano, *Variations! For Piano 17th to 21st Centuries*, Wirripang WIRR 081, 2016, CD.

²³ Thalia Myers, comp., *Spectrum 4: An International Collection of 66 Miniatures for Solo Piano*, ABRSM Publishing, 2005.

needs.²⁴ Moreover, other selected commissions include music for an Indonesian film *Romeo Juliet*;²⁵ a chamber symphony, *Taj Mahal*, a commission by Bacharuddin Jusuf Habibie, the third president of Indonesia in memory for his late wife;²⁶ an orchestral piece, *The Voyage to Marege* for the Darwin International Festival 2018 by the Australian Embassy;²⁷ and a virtuosic piano work, *I Wish Pavarotti Had Met Mazurki* as a tribute to Luciano Pavarotti by The Embassy of Italy and Italian Institute, in collaboration with the *Fondazione Luciano Pavarotti* (Pavarotti Foundation).²⁸

Besides being a prominent composer, Sukarlan is recognized as an accomplished pianist. He has recorded the complete piano works of Tōru Takemitsu, David del Puerto, Jesús Rueda, and Santiago Lanchares, as well as selected works by King Bhumibol Adulyadej, Peter Sculthorpe, Juan José Mier, and Jacobo Durán-Loriga. Sukarlan's distinctive pianistic skills are documented in numerous recording reviews in the

²⁴ Ananda Sukarlan, "What's the Use of the Arts?," *Andy's Skyblogger's Log* (blog), February 3, 2010, <https://andystarblogger.blogspot.com/2010/02/whats-use-of-arts.html>.

²⁵ Sukarlan, "Alicia's First Piano Book."

²⁶ Ananda Sukarlan, "A Musical 'Taj Mahal,' or How to immortalize Love," *Andy's Skyblogger's Log* (blog), July 1, 2014, <https://andystarblogger.blogspot.com/2014/07/a-musical-taj-mahal.html>.

²⁷ Ananda Sukarlan, "The Voyage to Marege, Captain's Log Stardate 200617," *Andy's Skyblogger's Log* (blog), June 20, 2017, <https://andystarblogger.blogspot.com/2017/06/the-voyage-to-marege-captains-log.html>.

²⁸ Ananda Sukarlan, "When Deadline is Approaching and a Tweet Saved My Life," *Andy's Skyblogger's Log* (blog), November 1, 2017, <https://andystarblogger.blogspot.com/2017/11/when-deadline-is-approaching-and-tweet.html>.

American Record Guide,²⁹ *Naxos Records*,³⁰ and *The Jakarta Post*.³¹ Furthermore, Sukarlan's outstanding pianism was showcased for Queen Sofia of Spain and each of the Indonesian presidents since the fall of Suharto, the second Indonesian president's dictatorship in Indonesia.³²

As both composer and pianist, Sukarlan is well-known for his series of *Rapsodia Nusantara* (Archipelago Rhapsody) for solo piano. The set is still growing and currently has twenty-four pieces. It is written with Indonesian folk materials and in an improvisatory nature, as is expected of rhapsodic compositions. Participants in the *Ananda Sukarlan Award International Piano Competition* are encouraged to perform his rhapsodies. The author was honored to be one of the participants in 2014. It was a great opportunity to meet the composer in person during the event.

Purpose of the Study

Published by Ananda Sukarlan Center for Music and Dance, *Alicia's Piano Books* is a monumental set of 183 educational pieces which have enlarged and enhanced the whole of Indonesian piano literature. Due to the high quality of this work and its regional reputation, this study aims to introduce and promote Sukarlan's *Alicia's Piano Books* with educational purpose into the modern musical world. At the same time, this document yields a basis for future observation on how *Alicia's Piano Books* might

²⁹ The first review can be found in Vol. 60, Iss. 3 (May 1997) on p. 241, while the most recent review can be found in Vol. 73, Iss. 1 (Jan/Feb 2010) on pp. 219–220.

³⁰ David Denton, review of "Piano Music," composed by Jesús Rueda and performed by Ananda Sukarlan, Naxos 8.572075, 2009, CD, <https://www.naxos.com/reviews/reviewslist.asp?catalogueid=8.572075&languageid=EN>.

³¹ The first review can be found on June 7, 2003, while the most recent review can be found on January 1, 2020.

³² Kristianto, "An Eastern Infusion."

promote and encourage Indonesian piano music to endure and even evolve internationally. In order to provide insight for usage to music educators, this research also seeks to examine the pedagogical benefits and goals of selected pieces.

Prominent classical models have been selected for this study as they can be widely found in *Alicia's Piano Books*. According to Sukarlan, classical music is a “hidden speech which speaks directly to the heart and has the power to express.”³³ He stresses the importance of classical music by employing typical genres and forms such as canon, fugue, passacaglia, variations, and waltz in *Alicia's Piano Books*. Sukarlan's classical features include variations based on Indonesian folk songs, waltzes with hemiola or irregular meters, and fugues with gamelan influence. Hence the principal purpose of this document is to explore the musical traits of Sukarlan's works that modeled after classical genres and forms.

To further assist piano pedagogues in the use of this music, all pieces studied from *Alicia's Piano Books* are further categorized into levels in this document. The leveling system in each volume of *Alicia's Piano Books* was assigned by a different school and team of teachers. For instance, Marcia Music School from Surabaya was in charge of the grading system in *Alicia's Third Piano Book* while Grazioso Music School from Makassar was entrusted to level the pieces in *Alicia's Sixth Piano Book*. In order to unify the systems, this research examines and provides a comparison between the standard literature and the selected classical pieces in *Alicia's Piano Books*. Two leveling resources were used as reference in grading each classical piece in this collection: Jane

³³ Sukarlan, “What is the Function of Classical Music in Our Society?.”

Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*³⁴ and Cathy Albergo and Reid Alexander's *Piano Repertoire Guide*.³⁵ Despite the fact that neither of these sources provides a level or grade for any piece in Sukarlan's collection, their popularity among piano teachers makes them a practical reference point for assigning levels.

Need for the Study

Throughout the history of Western Art Music, only passing emphasis has been paid to the music of Indonesia. There was notable interest in Indonesian music when Claude Debussy first encountered the Javanese gamelan in the 1889 Paris Universal Exposition. Since then, there has been regular discourse on the use of gamelan music. This may result in a misimpression that Indonesian and gamelan music are synonymous. Even though high-quality Indonesian keyboard literature is available, the resources for its pedagogical writings are inadequate.

Indonesian composer Sukarlan has written piano literature and made a great number of contributions to pianists. However, there is a lack of collective or published material on Sukarlan's pedagogical compositions. This study offers a stylistic and pedagogical analysis to Sukarlan's one of his most consequential work, *Alicia's Piano Books*. The ultimate goal of this study is to inform, inspire, and assist piano teachers in the teaching of Sukarlan's *Alicia's Piano Books*.

³⁴ Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995).

³⁵ Cathy Albergo and Reid Alexander, *Piano Repertoire Guide: Intermediate and Advanced Literature*, 5th ed. (Champaign, IL: Stipes Publishing, 2011).

Limitations

From the 183 pieces in six *Alicia's Piano Books* in the set, this research study documents 41 pieces, those that are based upon specific classical models. These pieces are commonplace in the classical literature and are often used toward pedagogical ends. The selected models are common in Baroque, Classical, and Romantic eras, and are canon, fugue, variations, and waltz. These works are found in all six volumes. Book Six has the highest number of classical pieces, which is eleven in total; while Book Two has the smallest number of classical pieces, which is three in total. In contrast to the other books, Book Two focuses mainly on the musical styles such as blues and rag, lyrical and expressive music, and etude-like pieces that use chromatic scales, Alberti bass, and chordal textures.

The chosen classical pieces are categorized into three eras: Baroque, Classical, and Romantic (see table 1.1). The works that follow Baroque models are ten canons and four fugues, composed using traditional counterpoint. In addition, *Alicia's Piano Books* consists of fifteen variation sets representing the Classical era and twelve waltz selections representing the Romantic era. Five minority models are excluded in this study. This includes a Nocturne and a Passacaglia in Book One, a Rondo in Book Two, a Prelude in Book Three, and a Minuet in Book Four. The complete list of pieces to be analyzed in this study is as follows:

Table 1.1. List of Pieces for Analysis from *Alicia's Piano Books***A. Baroque Canons and Fugues**

Canon		
1	Hand in Hand	Book 1, p. 7
2	Tiptoe	Book 2, p. 4
3	Writing a Canon at the Airport Lounge	Book 3, p. 3
4	Allegria Canonica	Book 3, p. 14
5	Follow me, follow me!	Book 4, p. 4
6	Follow Me Tenderly	Book 4, p. 5
7	Drawing Circles	Book 5, p. 5
8	Things Can Go Wrong in Life	Book 5, p. 17
9	An Hommage to Scarlatti	Book 6, p. 12
10	Love Should Be as Free as a Canon	Book 6, p. 14
Fugue		
1	“Fuga Pentatonica” (Pentatonic Fugue)	Book 3, pp. 41–42
2	Thriller Fugue & Postlude	Book 4, pp. 19–21
3	Not Quite a Silent Night	Book 5, pp. 32–33
4	Fugue on “Tik Tik Bunyi Hujan” (Tick Tick the Sound of Rain)	Book 6, pp. 34–35

B. Classical Variation Sets

Variations		
1	Happy Go Lucky Variations	Book 1, pp. 25–26
2	Little Variations	Book 1, pp. 29–30
3	Alicia's First Variations	Book 1, p. 41
4	To Adam G., with Gratitude	Book 2, pp. 19–20
5	A Full Moon and an Empty Heart	Book 2, pp. 21–22
6	Mother's Love	Book 3, pp. 35–37
7	Call Me but Love	Book 4, pp. 39–41
8	Variations on a Music Box Tune	Book 5, p. 7
9	For Thy Sweet Love Remember'd Such Wealth Brings	Book 5, pp. 34–35
10	Grazioso	Book 6, p. 4
11	The Clarinetist and the Mouse Deer	Book 6, pp. 20–21
12	Love Song No. 7	Book 6, pp. 24–25
13	Love Song No. 5	Book 6, pp. 36–38
14	Variations on Ibu Sud's “Kupu-Kupu Kemana Engkao Terbang” (Butterfly Where Are You Flying To)	Book 6, pp. 39–44
15	Variations and Parodies on Daljono's “Bintang Kecil” (Little Star)	Book 6, pp. 45–50

C. Romantic Waltzes

Waltz		
1	Slow Waltz	Book 1, p. 3
2	An Alien's Waltz	Book 1, p. 6
3	Falling in Love	Book 1, pp. 9–10
4	A Prosthetic Leg's Waltz	Book 1, p. 17
5	Happy Waltz	Book 3, p. 17
6	Waltzing Latifah	Book 3, pp. 29–30
7	A Waltz from the Past	Book 5, p. 1
8	Waltzing Aliens	Book 5, p. 5
9	A Waltz for All Lovers	Book 5, pp. 8–9
10	Waltz? I Don't Think So	Book 5, p. 16
11	Waltzing to Parallel Universes	Book 6, p. 6
12	Lullaby for Myself	Book 6, pp. 8–9

Research Questions

The following research questions guide the study of classical models found in *Alicia's Piano Books*. These questions are based on both the theoretical and pedagogical aspects of Sukarlan's writing. Questions one and two are for theoretical analysis and application, while questions three and four are for pedagogical analysis and application. Specific research questions to be addressed by this study include:

1. Which classical models did Sukarlan employ in *Alicia's Piano Books*? What are the musical traits of these pieces? How do these features conform to the traditional definitions?
2. How does Sukarlan synthesize these classical models in *Alicia's Piano Books* into his own style? What Indonesian musical genres and sounds are integrated in his compositional style?
3. Compared to standard literature, what are the levels of these pieces from *Alicia's Piano Books*? How will these pieces fit into the broader piano literature?

4. What are the pedagogical benefits and goals of these pieces from *Alicia's Piano Books*? What are the unique traits that make these ideal teaching pieces?

Methodology

The research was constructed in three developmental stages, which comprised analysis of the selected works and an interview with the composer. The study was conducted in the order listed as follows:

1. Study and analysis of the select pieces
2. An interview with Sukarlan
3. Verification and validation of the analyses

Stages 1 and 3

The analysis was completed in two stages. Each stage included playing, listening, and score study, in order to determine each piece's salient features. In each of the two analysis stages, details such as sequences, chord progressions, rhythmic patterns, and accompaniment styles were documented. An analysis overview, stylistic annotations, and the level of difficulty were determined for each selected work. A table containing information on the year of publication, length and duration, key, meter, form, tempo, rhythm, harmony, melody, level of difficulty, and a summary of technical and artistic challenges concluded the description of each piece.

Stage 2

A one-on-one interview with the composer was conducted. Due to location and traveled-related factors, the interview was conducted via electronic mail and video conferencing. An email of invitation was sent to Sukarlan. Following his acceptance, interview questions were prepared and issued to the composer in advance. The interview

examined the composer's biographical background and discussed the works and details of *Alicia's Piano Books*. In addition to stylistic analysis, the interview included discussion upon the inspiration behind the classical models, the pedagogical focus of these music, and specific ideas that the composer wanted to share with pedagogues or performers through these classical selections. After the interview, a transcript was provided to the composer for review and approval. In addition, a permission form was sent to the publishing company—Ananda Sukarlan Center for Music and Dance—to secure permission to include musical excerpts in the final document. An interview transcript and the publisher's permission to reprint were provided and are included in the appendices.

Review of Related Literature

The research and bibliographical materials related to these selected pieces found in *Alicia's Piano Books* by Sukarlan are organized into five main categories: 1) biographical information on the composer, 2) background information for *Alicia's Piano Books*, 3) history and traits of each classical model, 4) pedagogical usage of classical pieces, and 5) leveling systems for pedagogical literature. The sources of information include blog posts, discographies, recordings, books, and articles.

Biographical Information on the Composer

Numerous online sources contain biographical information on Sukarlan's life. This includes the composer's personal website—andystarblogger.blogspot.com—which is an established blog. Others include articles, discographies, and archives.

Through his blog posts, Sukarlan provides his complete interviews with *Kompas*³⁶ (an Indonesian national newspaper) and *The Jakarta Post*.³⁷ The discussions disclose his early years studying music in Jakarta and his later education in Spain. This includes discussion upon Sukarlan's unexpected withdrawal from *Yayasan Pendidikan Musik* (Music Education Foundation) as his learning progress did not meet their expectations. Furthermore, the interviews share information about Sukarlan's subsequent inspiration to write music.

The Jakarta Post and *The Jakarta Globe* have published portions of Sukarlan's biography. Sukarlan's early piano learning experiences were highlighted by journalist Dina Indrasafitri in *The Jakarta Post*,³⁸ while his life in Spain and his continuous contributions to his homeland Indonesia were detailed by journalist Juliwati Cokromulio in *The Jakarta Globe*.³⁹

Background Information for *Alicia's Piano Books*

As research on Sukarlan's *Alicia's Piano Books* does not yet exist, the related literature is limited to the score itself, Sukarlan's personal blog posts, and recordings. Sukarlan provides detailed prefaces to each volume of *Alicia's Piano Books* through his fascinating blog at andystarblogger.blogspot.com. In this forum, he reflects on musical thematic materials, purposes, and compositional thoughts. In his foreword to *Alicia's Sixth Piano Book*, Sukarlan describes the transformation of his compositional style from writing advanced music to elementary and intermediate music for pedagogical purposes.

³⁶ Sukarlan, "More Complete Interview."

³⁷ Sukarlan, "Horribly Lonely in Jakarta Post."

³⁸ Indrasafitri.

³⁹ Cokromulio.

He further elaborates and describes his process and new goals in this particular volume by introducing pieces that explore the sound of another musical instruments on the piano.⁴⁰

Recordings of the twenty-four compositions in *Alicia's Piano Books* are included in the two-volume CD entitled *Ananda Sukarlan: Rapsodia Nusantara and Other Various Piano Pieces*.⁴¹ There is one additional recording that can be found in YouTube, performed by the composer himself. The recorded piece was “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkai Terbang’ (Butterfly Where Are You Flying To)” from Book 6.⁴²

History and Traits of Each Classical Model

The definitions, origins, and histories of the classical models studied in this paper—canon, fugue, variations, and waltz—are available in *Grove Music Online*. In-depth study of these models is accessible through published books on topics such as the various eras, forms, and time periods.

Traditional studies of Baroque genres are considered by Joseph Swain, Alfred Mann, and William Weber. A more detailed picture of Baroque genres is provided by Swain in his *Historical Dictionary of Baroque Music*.⁴³ The encyclopedia focuses on the origins, developments, and principal composers of the Baroque musical genres. On the other hand, Mann provides an exclusive study on the fugue in both historical and

⁴⁰ Sukarlan, “Foreword to Alicia’s Sixth Piano Book.”

⁴¹ Kristianto, piano, *Ananda Sukarlan’s Rapsodia Nusantara*.

⁴² “Ananda Sukarlan / Blütner / ASC—IFI—Jakarta 26th May 2016,” YouTube video, 5:00, “Lisa Satiyem,” May 27, 2016, <https://www.youtube.com/watch?v=vrYo-WbH2-4>.

⁴³ Joseph P. Swain, *Historical Dictionary of Baroque Music* (Plymouth, UK: The Scarecrow Press, 2013).

classical contexts.⁴⁴ The author further explains eleven types of fugues, a discussion helpful in the analysis of fugues in *Alicia's Piano Books*. Weber's chapter on the history of the musical canon gives a valuable overview of the subject by identifying the types and principles of musical canon in chronological order.⁴⁵ All of this literature more clearly defines the Baroque canons and fugues found in *Alicia's Piano Books*.

A significant number of studies regarding the Classical forms can be studied in David Beach and Ryan McClelland's *Analysis of 18th- and 19th- Century Musical Works in the Classical Traditions*⁴⁶ and F. E. Kirby's chapter on "Haydn, Mozart, Beethoven, and Their Contemporaries."⁴⁷ Beach and McClelland discuss and examine the phrase design and harmonic palette in Classical forms, while Kirby discusses the musical elements in Mozart's variations. These chapters are essential as Sukarlan's variations exhibit similar traits with Mozart's compositions.

A comprehensive history of the waltz can be studied in "Waltz (i)" by Andrew Lamb⁴⁸ and in *Webster's New World Dictionary of Music* edited by Nicolas Slonimsky.⁴⁹ In Eric McKee's *Decorum of the Minuet, Delirium of the Waltz*, the dance-music relationships of waltz are investigated and presented.⁵⁰ McKee's study is beneficial in

⁴⁴ Alfred Mann, *The Study of Fugue* (NY: Dover Publications, 1986).

⁴⁵ William Weber, "The History of Musical Canon," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 2001), 336–355.

⁴⁶ David Beach and Ryan McClelland, *Analysis of 18th- and 19th- Century Musical Works in the Classical Tradition* (NY: Taylor & Francis, 2012).

⁴⁷ F. E. Kirby, "Haydn, Mozart, Beethoven, and Their Contemporaries," in *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 2004), 93–135.

⁴⁸ Andrew Lamb, "Waltz (i)," in *Grove Music Online*, Oxford University Press, accessed April 2, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.29881>.

⁴⁹ Nicolas Slonimsky, ed., *Webster's New World Dictionary of Music* (NY: Macmillan, 1998).

⁵⁰ Eric McKee, *Decorum of the Minuet, Delirium of the Waltz*, Bloomington (IN: Indiana University Press, 2012).

promoting understanding of the historical context, musical structures, and expressive meanings contained in the waltz.

Pedagogical Usage of Classical Pieces

A large number of piano pedagogical resources provide insight into the goals in the study of canons, fugues, variations, and waltzes. *Creative Piano Teaching* by James Lyke, Geoffrey Haydon, and Catherine Rollin,⁵¹ *Professional Piano Teaching* by Jeanine Jacobson,⁵² and *Playing Beyond the Notes* by Deborah Rambo Sinn⁵³ are books that provide teaching methodologies for the various eras and classical genres. Invaluable information on pedagogical methods can be accessed through the journals *American Music Teacher*, *Clavier Companion*, and *College Music Symposium*. Important teaching topics on Baroque genres, cross-cultural music, and piano interpretations can be discovered through these sources.

Rollin states that understanding characteristics of a musical era can help students play the music with conviction and authenticity. *Creative Piano Teaching*, through eleven of its chapters, provides multiple strategies for preparing students for the five different style periods. The various authors remark upon factors such as using arm weight to shape melodic contour; understanding the accompaniment style in order to create mood and atmosphere; and recognizing the rubato and rhythmic logic. These ideas are relevant in the study of Sukarlan's Romantic writing styles in his variations and waltzes.

⁵¹ James Lyke, Geoffrey Haydon, and Catherine Rollin, eds., *Creative Piano Teaching*, 4th ed. (Champaign, IL: Stipes Publishing L. L. C., 2011).

⁵² Jeanine M. Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook*, vol. 2 (Van Nuys, CA: Alfred Music, 2015).

⁵³ Deborah Rambo Sinn, *Playing Beyond the Notes: A Pianist's Guide to Musical Interpretation* (Oxford: Oxford University Press, 2013).

In *Professional Piano Teaching*, Jacobson compiles the characteristics of five different musical periods, followed by a list of teaching guidelines. Exercises on preparing students for hand independence; awareness of cadences and overlapping contrapuntal phrases; and considerate pedaling technique have laid the foundation for the study of Sukarlan's contrapuntal music.

Sinn assembles interpretative musical ideas and techniques needed for the compositional styles from seventeenth to twentieth centuries. Her interpretive ideas for voicings, rubato, and pedaling are illustrated using Baroque dances, waltzes, and various intermediate piano pieces. While Sinn does not specifically address *Alicia's Piano Books*, these principles can be applied to Sukarlan's related pieces.

For Baroque counterpoint, many sources provide key learning strategies that can be applied to Sukarlan's work. Siok Lian Tan's article on examining ten constructive steps in learning a fugue effectively is extremely useful.⁵⁴ A similar article can be found in Philip Autry's "24 Steps to the Great 48," where concrete methods are introduced to develop contrapuntal playing.⁵⁵ In addition, effective pedagogical approaches on developing skills associated with balance and voicing in contrapuntal music are available in Thomas Lanners's "Hearing Voices."⁵⁶

Given the presence of Indonesian harmony in Sukarlan's music, students will need assistance in understanding the various scales and structures that are different from

⁵⁴ Siok Lian Tan, "Figuring Out Fugues," *American Music Teacher* 68, no. 6 (June 2019): 26–30.

⁵⁵ Philip Autry, "24 Steps to the Great 48: Introducing Students to Contrapuntal Playing," *Clavier* 37, no. 8 (October 1998): 13–15, 17–18, 20.

⁵⁶ Thomas Lanners, "Hearing Voices? Addressing the Subject of Balancing Voices in Pianistic Textures," *American Music Teacher* 51, no. 5 (April 2002): 30–34.

traditional Western sounds. In “Around the World at the Piano,” Deborah Brener explains and discusses the ways to teach different Asian pentatonic scales.⁵⁷ From another perspective, ethnomusicologist Michael B. Bakan states that direct model-and-imitation teaching methods are crucial towards the development of both stylistic and technical competences in learning Asian music.⁵⁸

Further resources on piano interpretations can be found in Gretchen C. Foley’s “Analysis for Performance,”⁵⁹ Margaret Mary Barela’s “Motion in Musical Time and Rhythm,”⁶⁰ and Jessica Johnson’s “Awakening Rhythmic Intuition and Flow in the Developing Pianists.”⁶¹ These articles explore performance practices with a wide range of stylistic considerations, historical practices, and the composer’s stated and unstated intentions.

Leveling Systems for Pedagogical Literature

Two leveling systems for classical music were utilized, due to their unique features and different approaches: Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*⁶² and Cathy Albergo and Reid Alexander’s *Piano Repertoire Guide*.⁶³ Magrath assigns ten levels to the standard piano literature, which acts

⁵⁷ Brener, “Around the World at the Piano.”

⁵⁸ Michael B. Bakan, “Lessons from a World: Balinese Applied Music Instruction and the Teaching of Western ‘Art’ Music,” *College Music Symposium* 33/34 (October 1993): 1–22.

⁵⁹ Gretchen C. Foley, “Analysis for Performance: Teaching a Method for Practical Application,” *College Music Symposium* 46 (October 2006): 17–30.

⁶⁰ Margaret Mary Barela, “Motion in Musical Time and Rhythm,” *College Music Symposium* 19 (October 1979): 78–92.

⁶¹ Jessica Johnson, “Awakening Rhythmic Intuition and Flow in The Developing Pianist,” *American Music Teacher* 67, no. 4 (February 2018): 16–21.

⁶² Magrath.

⁶³ Albergo and Alexander.

as an important reference for the classical models in *Alicia's Piano Books*. In contrast, Albergo and Alexander categorize the pieces into three levels: early intermediate (E), intermediate (I), and advanced (A). Although Sukarlan's piano pieces are not leveled by any of these sources, these grading systems act as a relevant benchmark to level the classical pieces from *Alicia's Piano Books*. In the following chapters, the two leveling systems are marked and can be found according to Magrath's system and the PRG systems respectively.

Outline of the Study

The study contains five chapters, a bibliography, and appendices. Chapter one consists of an introduction; biographical information on Sukarlan; research justification; purpose, need, and limitations of the study; research questions; methodology; literature review; and outline of the study. Chapters two, three, and four provide Sukarlan's writing inspirations, definitions, brief histories, ordering of difficulties, stylistic analyses, and overviews of the classical pieces in Sukarlan's *Alicia's Piano Books*. These three chapters introduce the models from the Baroque, Classical, and Romantic eras respectively. The final chapter synthesizes Sukarlan's traditional and non-traditional compositional styles, levels, and contributions to the field of piano pedagogy, as observed in *Alicia's Piano Books*. Additionally, a conclusion and recommendations for further research are provided. The appendices include an interview transcript with the composer and a manuscript acceptance letter.

CHAPTER 2

BAROQUE CANONS AND FUGUES

This chapter introduces and discusses the Baroque models in Sukarlan's *Alicia's Piano Books*. The pieces include ten canons and four fugues, and are presented in this order. The introductory material includes a discussion of the composer's motivation for writing these pieces, brief histories of the canon and fugue, and a table indicating the order of difficulties. This is followed by stylistic analyses and overview tables of the individual pieces, organized from the easiest to the most difficult level in each model respectively.

Sukarlan's Inspiration for Writing Canons

Sukarlan developed his compositional skill in writing polyphonic music in his conservatory days, combined with his early experiences in listening to the polyphonic Javanese gamelan. Sukarlan has a fondness for polyphonic textures. He described canon as a crossword puzzle or a Sudoku that exercises his brain. Sukarlan does not cite any favorite canons from the literature.¹

Definition and Brief History of Canon

A musical canon is a compositional technique that uses imitative polyphonic

¹ Karen Kai Yuan Yong (author), interview with Ananda Sukarlan, September 28, 2020.

texture of two or more voices.² The first voice to enter in a canonic passage is called the *dux*, while the remaining voices that enter subsequently are referred as the *comes*. In a strict canon, each successive *comes* imitates the *dux* in every detail, while in a free canon, the *comes* appears as a modification of the *dux*.

Canonic writing is classified by the following four principles: distance, interval, number, and transformation.³ The imitation in a canon can occur at different durations between entries. To illustrate, the *comes* may enter at the half note or at the whole note after *dux*. The intervallic distance between canonic entries can be on either an upper or a lower interval quality. Imitative canon is also designated by the number of canons and parts. It can be a double canon with two melodic lines, a triple canon with three melodies, or a two-part double canon with four melodies. Transformed canons can take various forms. These include canons by inversion, retrograde, retrograde inversion, augmentation, diminution, or proportional changes of note values.

The term ‘canon’ was first introduced in the 13th century and continues in usage today. It is usually written in the perfect intervals of fourth, fifth, and eighth. In the 15th century, Johannes Ockeghem (c. 1410–1497) became the first composer to write canons at the imperfect intervals of second, third, sixth, and seventh. His compositional style was not only modeled by the composers of later generations such as Josquin des Prez (c. 1450–1521), Giovanni Pierluigi da Palestrina (c. 1525–1594), and Johann Sebastian Bach (1685–1750), but also Sukarlan in his *Alicia’s Piano Books*. This contrapuntal heritage

² Alfred Mann, J. Kenneth Wilson, and Peter Urquhart, “Canon (i),” in *Grove Music Online*, Oxford University Press, accessed November 20, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.04741>.

³ Ibid.

continues today in the modern pieces such as “Carol in Canon” from *Connections I for Piano* by Christopher Norton (b. 1953), “An American Elegy” by Frank Ticheli (b. 1958), and “Kalimba Canon” by Bruce A. Russell, aka Ibrahim El Mahboob (b. 1968).

Sukarlan’s Canons from *Alicia’s Piano Books*

Table 2.1 outlines the order of canons from *Alicia’s Piano Books*, arrayed in a progressive order of demand. The analyses for each piece are displayed in this order.

Table 2.1. List of Order for Canons from *Alicia’s Piano Books*

No.	Title	Magrath’s System ⁴	PRG System
1	Writing a Canon at the Airport Lounge	1	E
2	Drawing Circles	2	E
3	Hand in Hand	2	E
4	Follow me, follow me!	3	I
5	Tiptoe	4	I
6	Follow Me Tenderly	4	I
7	Love Should be as Free as a Canon	5	I
8	Things Can Go Wrong in Life	5	I
9	An Hommage to Scarlatti	6	I
10	Allegria Canonica	7	I

Analysis of Canons

Writing a Canon at the Airport Lounge (2013)

“Writing a Canon at the Airport Lounge,” the easiest canon among *Alicia’s Piano Books*, is written in the key of F major. It is composed in 6/8-meter with a fast tempo.

The strict canon begins with unusual harmonic progressions. It starts surprisingly on the scale degrees in a subdominant chord, and goes back and forth from subdominant to dominant chords in measures 1 to 4 (see fig. 2.1). It then settles on the scale degrees in

⁴ See Chapter 1 (pp. 22–23) for the description of the leveling.

a tonic chord from measures 5 to 6. Resembling the traditional form, the piece ends with a perfect authentic cadence.



Figure 2.1. “Writing a Canon at the Airport Lounge,” mm. 1–5, piece begins on the scale degrees in a subdominant chord

Written with a simple rhythm and melody, this canon is appropriate for a late elementary student. The rhythm is predominantly based on eighth and dotted quarter notes. For the melody, both hands need to play the same passages at different times. The *dux* in right hand enters a dotted quarter beat prior to the *comes* in left hand.

The straightforward piece presents both technical and artistic challenges (see table 2.2). Although the piece is composed with mostly stepwise motion, it comprises a couple of leaps up to the interval of a minor 6th (m. 7). It also requires students to play with both hands on every downbeat. Artistically, students need to present the canon as a dialogue between hands. The non-legato touch results in a humorous mood.

“Writing a Canon at the Airport Lounge” is equivalent to level 1 in Magrath’s system and level E in the PRG system. The use of strict canon with a non-legato touch made the piece similar to Dmitry Kabalevsky’s (1904–1987) “Funny Event” from 24 *Piece for Children*, op. 39.

Table 2.2. Overview of “Writing a Canon at the Airport Lounge”

“Writing a Canon at the Airport Lounge”		
Book 3, p. 3		
Year of Publication	2013	
Length/Duration	9mm/Est. 0:18 ⁵	
Key	F major	
Meter	6/8	
Form	Strict Canon	
Tempo	Allegro	
Rhythm	- Predominantly based on eighth and dotted quarter notes	
Harmony	- Starts on the scale degrees in a subdominant chord - Predominance of tonic, subdominant, and dominant chords	
Melody	- Mostly stepwise motion - A leap of minor 6th	
Technical	- Both hands play together on every downbeat	
Challenges	- Contains a couple of leaps up to the interval of a minor 6th	
Artistic	- Non-legato passagework	
Considerations	- A dialogue between hands	
Level of Difficulty	Magrath’s System: 1	PRG System: E

Drawing Circles (2015)

Written in 4/4 meter, “Drawing Circles” is a fast rhythmic canon. The title indicates the gesture of the wrist, which performs each measure or phrase in a circular motion.

Although the piece begins in A major, it modulates and concludes in a non-related key, G major. The A-major section (mm. 1–4) is constructed with tonic, dominant, and subdominant harmonic relationships. A pivot chord in E minor (mm. 5–6) is followed by a modulation to G major (mm. 7–12). In comparison to the A-major section, the G-major section consists of unusual harmonic progressions. Besides tonic triads, it includes only

⁵ Estimated duration is provided for the piece without recording.

diminished 7th, minor 3rd, and minor 2nd. The composition concludes with a tonic blocked chord.

In this rhythmic canon, the *comes* follows the rhythm and the melodic contour, but not the key. For instance, the *dux* (right hand) enters with an A-major five-finger pattern in measure 1, but the *comes* (left hand) responds with an E-major five-finger pattern in measure 2 (see fig. 2.2). The rhythmic pattern is strictly followed throughout the piece, but the melodic contour is altered in measures 11 and 12, where two of the notes in the *comes* are played with a different interval (see fig. 2.3).



Figure 2.2. “Drawing Circles,” mm. 1–4, the *comes* responds in a different key



Figure 2.3. “Drawing Circles,” mm. 9–13, the *comes* responds with slightly different intervals

The technical and artistic challenges in “Drawing Circles” are suitable for a late elementary student (see table 2.3). The different five-finger pattern positions in every measure are technically demanding. Students need to study and understand the different keys that the *comes* responds to in every measure. Furthermore, playing the melody in a singing style and performing the piece in a fast tempo are artistically demanding.

“Drawing Circles” is classified as a level 2 in Magrath’s system and a level E in the PRG system. Although the piece is a rhythmic canon, the changes of keys in the *comes* made it a comparable piece to Vincent Persichetti’s (1915–1987) “Canon” from *Little Piano Book*, op. 60, no. 11.

Table 2.3. Overview of “Drawing Circles”

“Drawing Circles”	
Book 5, p. 5	
Year of Publication	2015
Length/Duration	13mm/Est. 0:32
Key	A–G major
Meter	4/4
Form	Rhythmic Canon
Tempo	Allegretto
Rhythm	- Constructed with only eighth and whole notes
Harmony	- Predominance of chords I, IV, and V in the A-major section - Use of diminished 7th, minor 3rd, and minor 2nd in the G-major section
Melody	- Constructed with five-finger pattern in different keys
Technical Challenges	- Different five-finger pattern positions in every measure
Artistic	- Melody in a singing style
Considerations	- Fast tempo
Level of Difficulty	Magrath’s System: 2 PRG System: E

Hand in Hand (2009)

The only canon in Book One, “Hand in Hand” is a C-major work written in 12/8 meter. As with “Writing a Canon at the Airport Lounge,” the piece is mainly based on eighth and dotted quarter notes.

“Hand in Hand” is nearly a strict canon. Both hands play the same melodic lines at different times, where the *dux* (right hand) enters a dotted quarter beat prior to the *comes* (left hand). The melodic line encompasses a rise and fall motion with two leaps of

the minor 7th (see fig. 2.4). The strict imitation is applied to the whole piece, except in the last measure where the piece ends with a solid C-major chord.



Figure 2.4. “Hand in Hand,” mm. 3–4, a rise and fall melodic motion with two leaps of minor 7th

The short piece employs a series of unorthodox sonorities. It utilizes inversions, a half-diminished seventh (m. 2), a ninth (m. 4), and an added-sixth (m. 6) among the principal chords. The harmony mostly consists of inversions, except in the first and the last chords.

This late-elementary piece involves numerous technical and artistic considerations (see table 2.4). It is technically challenging for its fingerings and complex chord progressions. A good fingering plan is essential for the inversions and leaps. Besides, careful listening is necessary for students to understand the colorful harmonic progressions. The piece is also artistically demanding in regard to dynamic variation and fast tempo. As there is only one dynamic indication—*mf* in measure 1—students are encouraged to continue planning the dynamics based on the melodic contour.

“Hand in Hand” is comparable to level 2 in Magrath’s system and level E in the PRG system. Although it is nearly a strict canon, it utilizes more complex harmonic and melodic progressions than “Writing a Canon in the Airport Lounge.”

Table 2.4. Overview of “Hand in Hand”

“Hand in Hand”		
Book 1, p. 7		
Year of Publication	2009	
Length/Duration	7mm/Est. 0:23	
Key	C major	
Meter	12/8	
Form	Strict Canon	
Tempo	Allegro vivace	
Rhythm	- Predominantly based on eighth and dotted quarter notes	
Harmony	- Principal chords based on tonic, subdominant, and dominant - Consists of inversions, a half diminished seventh, a ninth, and an added-sixth	
Melody	- Rise and fall of melodic lines - Two leaps of minor 7th - Strict imitation of the <i>comes</i> except in the last measure	
Technical	- Fingerings	
Challenges	- Complex harmonic progressions	
Artistic	- Dynamic planning	
Considerations	- Fast tempo	
Level of Difficulty	Magrath’s System: 2	PRG System: E

Follow me, follow me! (2013)

Written in Jakarta, “Follow me, follow me!” is a belated birthday gift for Raka Satria Abhirama (b. 2008), a child of Sukarlan’s friend, who was only five years old at that time. It is a C-major piece in 4/4 meter. The strict canon is in ABA form, and utilizes eighth, quarter, and dotted quarter notes.

The melody is structured in broken triads and scalar passages that are based on tonic, subdominant, and dominant relationships. Section A begins with a tonic broken triad, followed by a subdominant broken triad and a C-major scalar passage in descending motion (see fig. 2.5). Section B is layered with three broken triads of the seventh chords (Em⁷, G⁷, and Bm⁷) before it returns to section A. In the final section, the broken triads

are inverted. After three broken triads in the tonic, subdominant, and dominant respectively, the piece concludes with a C-major scale and arpeggio in descending motion.



Figure 2.5. “Follow me, follow me!” mm. 1–4, section A

There are significant technical and artistic challenges in this miniature work (see table 2.5). Playing the melody at different times is technically demanding. The *comes* (left hand) shadows the *dux* (right hand) at the time distance of one beat at an octave lower. Besides, the piece requires a wise fingering plan as no indication is given. Students are advised to use the thumb and fifth finger when moving from a broken chord to another. On the other hand, the artistic considerations call for a dynamic plan and an overall cohesion. The dynamic (*mf-f*) is stated only in measure 1. Hence students will need to plan for detailed dynamics when playing the melodic motions. An overall cohesion is important as both hands play the melody at different times.

“Follow me, follow me!” is a contrapuntal piece that can be placed with level 3 in Magrath’s system and level I in the PRG system. The brief time duration between the *dux* and *comes* makes it an appropriate introductory piece to Bach’s Minuet in A Minor, BWV Anh. 120.

Table 2.5. Overview of “Follow me, follow me!”

“Follow me, follow me!”		
Book 4, p. 4		
Year of Publication	2013	
Length/Duration	13mm/0:31	
Key	C major	
Meter	4/4	
Form	Strict ABA Canon	
Tempo	Happy and Jumpy	
Rhythm	- Mostly based on eighth, quarter, and dotted quarter notes	
Harmony	- Based on the primary chords I, IV, and V ⁷	
Melody	- Built with broken chords and scalar passages	
Technical	- Both hands begin the melody at different times	
Challenges	- Requires careful fingering planning	
Artistic	- Calls for a dynamic plan between <i>mf</i> and <i>f</i>	
Considerations	- Overall cohesion	
Level of Difficulty	Magrath’s System: 3	PRG System: I

Tiptoe (2011)

“Tiptoe” is a rhythmic canon that partially employs the twelve-tone compositional technique. The *comes* imitates the *dux* rhythmically, but in different voices. Divided into two sections, the piece is atonal from measures 1 to 7, and is in B major from measures 8 to the end.

The piece begins with serialism (mm. 1–7). In this section, all twelve tones are utilized. In comparison to traditional dodecaphonic composition, Sukarlan does not use all twelve chromatic notes before any note is repeated. The intervals are also an important factor to consider in this section. Except in the first passage (mm. 1–2), the *comes* does not precisely shadow the *dux*. Nevertheless, the *comes* always starts a minor 3rd below, and journeys through the same melodic contour (see fig. 2.6).



Figure 2.6. “Tiptoe,” mm. 1–5, the *comes* responds a minor 3rd below

This is followed by the B-major section (mm. 8–17). In this section, the voices move in opposing directions. The *dux* appears in contrary motion but the *comes* stays the same. As in the prior section, the *comes* only imitates the *dux* rhythmically. Besides tonic and dominant, the B-major section employs special chords such as Neapolitan (see fig. 2.7) and the flat-sixth. Both color chords resolve into dominant chords.



Figure 2.7. “Tiptoe,” mm. 6–11, Neapolitan chord in measures 9 and 10

As shown in table 2.6, “Tiptoe” presents a series of technical and artistic considerations. The technical challenges include different fingerings and hand positions. In each measure, fingers need to play a five-note broken triad in either an ascending or a descending motion, and the largest span of the triad is a major 10th. Hence, a detailed fingering plan is needed in order to move the hands smoothly from one triad to another. As the *comes* do not imitate the *dux* melodically, different hand positions occur in each measure. The artistic challenges call for soft sounds and different tonalities. As suggested in both the title and the dynamic indications, students are required to imitate toe-walking

by playing softly throughout the piece. Furthermore, the piece offers the opportunity to explore both atonal and tonal modes.

“Tiptoe” is a short work with significant difficulties. It can be placed at level 4 in Magrath’s system and level I in the PRG system. Although both hands only play together on every first beat of the measure, the large interval span of triads, combined with the complex keys, results in “Tiptoe” being a much harder piece than “Follow me, follow me!.”

Table 2.6. Overview of “Tiptoe”

“Tiptoe” Book 2, p. 4		
Year of Publication	2011	
Length/Duration	17mm/Est. 0:30	
Key	mm. 1–7: Serialism	mm. 8–17: B major
Meter	6/8	
Form	Rhythmic Canon	
Tempo	ca. mm=80–90	
Rhythm	- Primarily based on eighth and quarter notes	
Harmony	- All twelve tones are utilized in the serialism section - Includes Neapolitan and flat-VI chords in the B-major section	
Melody	- Rise and fall of the melodic contour - The <i>dux</i> does not follow the exact intervals	
Technical Challenges	- Careful fingering planning - Different hand positions in each measure	
Artistic Considerations	- Soft sounds - Different tonalities	
Level of Difficulty	Magrath’s System: 4	PRG System: I

Follow Me Tenderly (2014)

“Follow Me Tenderly” is a B-major canon in ABA form. It is a strict canon in section A (mm. 1–5, 13–21) and a free canon in section B (mm. 6–12).

Both hands have different roles in each section. The piece starts with the left hand serving as the *dux* and the right hand acting as the *comes*. This is followed by a contrasting section B, where the left hand becomes subordinate, supporting the melody in the right hand. The return of section A shifts the roles of both hands, where the right hand performs the *dux* and left hand the *comes*.

The chord pairs V–iii, I–vi, and IV–ii are frequently found in the piece. The opening section begins with the broken chord progressions V–iii–I–vi. The tonic and the dominant chords then appear and conclude the section with a half cadence. Section B begins with all three pairs of chords in the following sequence: I–vi–IV–ii–V–iii. In this section, the left hand has a tricky accompaniment, where the chord is broken differently in ascending and descending motion (see fig. 2.8). As in the middle section, the returning section begins with the harmonic progressions I–vi–IV–ii. The piece concludes with a perfect authentic cadence.



Figure 2.8. “Follow Me Tenderly,” mm. 5–8, broken chord progressions I–vi–IV–ii–V–iii

This one-page piece consists of many technical and artistic demands (see table 2.7). Its technical challenges include switching roles between hands, where both hands are required to shift roles from *dux* to *comes* from section to section. Besides, the piece contains difficult broken triads in thirds with slurs. This occurs in the middle section, where the left hand acts as an accompaniment. Clarity is required in projection of the thirds. This piece is comprised of artistic challenges including balancing textures, control

of rubato, and refined pedaling. Considering the different roles of the hands, it is important to have a balanced texture by voicing the melodic lines. Rubato and clear pedaling are essential in depicting the mood of this lyrical piece.

“Follow Me Tenderly” may be placed at level 4 in Magrath’s system and level I in the PRG system. Although the piece is straightforward in section A, the B-major key with five sharps and the double-note accompaniment in section B add to its difficulty.

Table 2.7. Overview of “Follow Me Tenderly”

“Follow Me Tenderly”		
Book 4, p. 5		
Year of Publication	2014	
Length/Duration	21mm/Est. 1:10	
Key	B major	
Meter	4/4	
Form	ABA Canon	
Tempo	Moderato, con rubato e tenerezza	
Rhythm	- Written with only eighth, quarter, and half notes	
Harmony	- Broadly used of the chord pairs V–iii, I–VI, and IV–ii	
Melody	- The <i>dux</i> is in the left hand from mm. 1–5	
	- The <i>dux</i> switches to the right hand from mm. 13–21	
	- Left hand serves as an accompaniment in mm. 6–12	
Technical	- Switching roles between hands	
Challenges	- Broken triads in thirds with slurs	
Artistic	- Balancing textures	
Considerations	- Rubato	
	- Pedaling	
Level of Difficulty	Magrath’s System: 4	PRG System: I

Love Should be as Free as a Canon (2015)

“Love Should be as Free as a Canon” is a canon in 4/4 meter. The piece can be divided into two sections, with the first in C major (mm. 1–20), and the second in G major (mm. 21–27).

As indicated in the title, the canon is in a free form. The *dux* and *comes* move in similar rhythmic patterns, but in contrary motion and in different intervals. For instance, in measure 1, the *dux* enters with an ascending perfect 4th, while the *comes* responds with a descending perfect 5th (see fig 2.9). Despite the loose form, there is brief strict imitation from measures 12 to 14 (see fig. 2.10).



Figure 2.9. “Love Should be as Free as a Canon,” mm. 1–4, the *comes* responds in contrary motions and in different intervals



Figure 2.10. “Love Should be as Free as a Canon,” mm. 9–16, brief strict imitation

The first section in C major is a three-phrase period. There is one antecedent and two consequents, forming *abb'*. The antecedent concludes on *iii*⁷ while the consequents end with cadences on *V*⁷ and flat-VI respectively. The unexpected cadence in flat-VI continues with a pivot chord, D major, before it modulates to the new key, G major.

Alternatively, the G-major section is in a simple period form. It is similar to the previous section, but without the middle section b. There is only one antecedent and one

consequent, forming ab'. As in the C-major section, the antecedent in the G-major section ends in iii⁷. The final consequent concludes the piece with a perfect cadence.

As shown in table 2.8, the technical and artistic difficulties of this piece are appropriate for an intermediate student. In this free canon, the *comes* responds freely in opposite directions with different intervals. Hence, students need to know the hand positions well for both the *dux* and *comes*. Without any fingerings and pedaling indications, students are required to create a detailed plan as the fingers constantly move in an arpeggiated pattern. The flowing, lyrical piece helps to build pianistic interpretation. Besides presenting a conversation between hands, students will need to shape the moving melodies.

Table 2.8. Overview of “Love Should be as Free as a Canon”

“Love Should be as Free as a Canon”		
Book 6, p. 14		
Year of Publication	2015	
Length/Duration	27mm/Est. 1:10	
Key	mm. 1–20: C major	mm. 21–27: G major
Meter	4/4	
Form	Free Canon	
Tempo	Allegretto leggiero	
Rhythm	- Based on only eighth, dotted quarter, and half notes	
Harmony	- Predominantly based on tonic, subdominant, and dominant - Five cadences which end on iii ⁷ , V, flat-VI, and I respectively - D major as pivot chord	
Melody	- Altered contour in every measure - Brief strict imitation in mm. 12–14	
Technical	- The <i>comes</i> responds only in similar rhythmic patterns	
Challenges	- Requires plans for fingerings and pedaling	
Artistic	- Conversation between hands	
Considerations	- Melody shaping	
Level of Difficulty	Magrath’s System: 5	PRG System: I

“Love Should be as Free as a Canon” is considered as level 5 in Magrath’s system and level I in the PRG system. Although the key signatures are approachable, the piece is challenging through its free responsive *comes*, hand coordination, fingerings, and pedaling. The lyrical piece serves as an excellent study prior to “On the Lake” from *Skizzen*, op. 77, no. 12, by Heinrich Hoffmann (1842–1902).

Things Can Go Wrong in Life (2015)

“Things Can Go Wrong in Life” is a canon in ABA form. In keeping with the title, the piece is constructed in three sections with different tonalities. The first section is in F major, the middle section is bitonal, and the returning section is in E major. The 4/4-meter piece is predominantly based on eighth, dotted quarter, and half notes using a non-legato articulation.

The first section is a strict canon in F major. It begins with the right hand as the *dux*, followed by the left hand as the *comes*, which enters two beats later and an octave lower. The canonic melody mainly consists of scalar passages, using the primary chords I, IV, and V⁷ (see fig. 2.11). The beginning section ends with a perfect cadence.



Figure 2.11. “Things Can Go Wrong in Life,” mm. 1–5, melody built with mainly scalar passages, using the primary chords I, IV, and V⁷

The contrasting middle section provides a different perspective by changing the tonality and modifying the roles in both hands. The section is bitonal, utilizing the first four notes in D minor and A-flat minor. In terms of the roles in both hands, the right hand is now a melody, accompanied by blocked chords in the left hand (see fig. 2.12). The

bitonal melody contains the same rhythmic motif as the first section, while the accompaniment consists of blocked chords that span a diminished octave (or major seventh), progressing through the keys B, D, F, and G# twice. There is a direct modulation to the new section in E major.



Figure 2.12. “Things Can Go Wrong in Life,” mm. 16–20, bitonal melody accompanied by the diminished octave blocked chords

The final section is a resemblance of the first section in E major. It uses the same rhythm, melodic contour, and harmonic progressions. The last measure consists of a whole rest, indicating that performers should not lift their hands immediately after playing the last note in measure 34.

The one-page piece presents a succession of technical and artistic considerations (see table 2.9). The piece requires student to play non-legato touch throughout and hence, a light touch is essential for ease. Besides, the work includes much passing of the thumb in the scalar passages. As related to the title, the music consists of two disparate moods and a bitonal section. Hence, by exploring the piece, students learn to appreciate the different tonalities in the dance-like music.

“Things Can Go Wrong in Life” is comparable to level 5 in Magrath’s system and level I in the PRG system. The elements such as scalar passages, thumb-under approach, and tricky tonalities made “Things Can Go Wrong in Life” a valuable study in coordination between hands, and a great preparatory work for the early Bach inventions and 20th-century bitonal music.

Table 2.9. Overview of “Things Can Go Wrong in Life”

“Things Can Go Wrong in Life” Book 5, p. 17		
Year of Publication	2015	
Length/Duration	35mm/Est. 1:16	
Key	mm. 1–13: F major mm. 14–21: Bitonal mm. 22–35: E major	
Meter	4/4	
Form	ABA Canon	
Tempo	(Not indicated)	
Rhythm	- Predominantly based on eighth, dotted quarter, and half notes	
Harmony	- Section A: Based on the primary chords I, IV, and V ⁷ - Section B: Harmonized by diminished octaves	
Melody	- Section A: Formed with scalar passages - Section B: Bitonal melody in D minor and A-flat minor	
Technical	- Non-legato touch throughout	
Challenges	- A lot of thumb-under approach	
Artistic	- Different tonalities	
Considerations	- Dance-like	
Level of Difficulty	Magrath’s System: 5	PRG System: I

An Hommage to Scarlatti (2015)

“An Hommage to Scarlatti” is a G-major canon in 6/8 meter. The two-voice contrapuntal work is primarily based on tonic, subdominant, and dominant chord progressions. The piece can be divided into two sections, where the first part is a free canon (mm. 1–11), and the second part is a strict canon (mm. 12–36).

As mentioned in the title, the piece is a tribute to Domenico Scarlatti (1685–1757). Hence, the beginning of the piece recalls Scarlatti’s keyboard sonatas, which occasionally include canons in the opening passages. In the free-canon section, broken triads and inversions are used as the canonic entrances (see fig. 2.13). To illustrate, in measure 1, the *dux* (right hand) enters with a descending G major broken triad, followed by its first inversion. The *comes* (left hand) responds a measure later in the subdominant

key. After the first canonic phrase, both hands switch roles in measures 4 to 7, where the left hand takes the role as the *dux* and right hand as the *comes*. In the remaining measures, the section is free in form. There is a call and response between hands in measures 8 and 9. The section ends with a G-major arpeggio in descending motion.



Figure 2.13. “An Hommage to Scarlatti,” mm. 1–11, the free-canon section

A strict canon is applied in the remainder of the piece. The right hand enters as the *dux* in measure 12, and the left hand responds as the *comes* two measures later, and an octave lower. The section presents a long and non-repetitive imitation. The *comes* predictably follows except in measure 35, where a dotted quarter beat is excluded (see fig. 2.14).



Figure 2.14. “An Hommage to Scarlatti,” mm. 31–36, a dotted quarter beat is excluded in the strict canon

The technical and artistic challenges in “An Hommage to Scarlatti” are appropriate for an intermediate student (see table 2.10). Technically, it calls for a detailed fingering plan that requires many instances of finger crossings and substitutions. A thorough understanding of the harmonic progressions is most difficult in the strict-canon section. This part is demanding because the harmonic progression is long, non-imitative, and constantly moving. Artistically, the piece requires the performer to project an overall cohesion and a consistency of articulations between hands. As the *dux* imitates in a later measure, it is important to listen and make sure both hands play with a similar expression throughout.

Table 2.10. Overview of “An Hommage to Scarlatti”

“An Hommage to Scarlatti” Book 6, p. 12		
Year of Publication	2015	
Length/Duration	36mm/Est. 1:03	
Key	G major	
Meter	6/8	
Form	mm. 1–11: Free Canon	mm. 12–36: Strict Canon
Tempo	Allegro vivace	
Rhythm	- Based on only eighth, dotted quarter, and half notes	
Harmony	- Use of triads and inversions as entrances in the free canon - Primarily based on tonic, subdominant, and dominant chords	
Melody	- Two-voice contrapuntal work - Free Canon: The <i>comes</i> enters a measure later in subdominant - Strict Canon: The <i>comes</i> enters two measures later	
Technical Challenges	- Finger crossings and substitutions - Long and non-repetitive imitation in the strict canon	
Artistic Considerations	- Overall cohesion - Consistency of articulations between hands	
Level of Difficulty	Magrath’s System: 6	PRG System: I

“An Hommage to Scarlatti” is an intermediate piece. Its difficulty matches level 6 in Magrath’s system and level I in the PRG system. The two-voice contrapuntal work serves as a preparation piece towards the learning of Scarlatti’s sonatas with imitative writing such as Sonata in F Major, K. 274, L. 297.

Allegria Canonica (2013)

Considered as the hardest canon in the *Alicia’s Piano Books*, “Allegria Canonica” (Fast Canon) is a C-major piece composed in ABA’ form. It can be divided into two sections. The first section is a strict canon (mm. 1–17), while the remaining section is structured as a free canon (mm. 18–36). The piece is predominantly based on eighth, quarter, and dotted quarter notes using a non-legato touch.

The piece begins as a strict canon. The right hand (*dux*) enters two beats prior to the left hand (*comes*), which is an octave below. In this section, the lengthy and non-reiterative melody is built with five-finger patterns and scalar passages (see fig. 2.15). The harmonic progressions are structured using tonic, subdominant, and dominant chords. The first section concludes with a perfect cadence.



Figure 2.15. “Allegria Canonica,” mm. 1–5, melody built with five-finger patterns and scalar passages

Contrary to the previous section, the remainder is a free canon. This section consists of a contrasting B (mm. 18–28) and a partial return in A’ (mm. 29–36). Section B begins with the *dux* in the right hand. It enters two beats prior to the *comes* (left hand)

on a major 3rd above. The free canon starts to break away and norm in measures 21 to 28. The melody is dependent on imitation in this passage (see fig. 2.16). Section A' occurs in measure 29. In this final section, both hands switch their roles. The left hand now leads as the *dux* while the right hand imitates as the *comes*. After replicating four measures of the motif from section A, the final phrase is in a free form. It concludes with a perfect cadence, using a C-major scale in ascending motion.



Figure 2.16. “Allegria Canonica,” mm. 21–25, melody is dependent from imitation

“Allegria Canonica” is the most challenging canon in the set (see table 2.11). Its technical considerations include hand independence, fingering difficulties, and changes of role between hands. A careful fingering plan is required as the work involves finger substitution. There is a change of roles between hands in the returning section A', where the left hand takes the role as *dux* and right hand as *comes*. Artistically, the piece demands for sectional coherence and a dance-like character. Sectional coherence is a challenge due to the changing properties of the counterpoints between sections A and B. A dance-like character can be portrayed in the fast and non-legato passages.

The piece is equivalent to level 7 in Magrath’s system and level I in the PRG system. Its technical challenge in hand independence made it a comparable piece to Bach’s two-part inventions such as Invention No. 1 in C Major, BWV722, and No. 4 in D minor, BWV775.

Table 2.11. Overview of “Allegría Canonica”

“Allegría Canonica”		
Book 3, p. 14		
Year of Publication	2013	
Length/Duration	36mm/Est. 1:18	
Key	C major	
Meter	4/4	
Form	ABA’ Canon	
Tempo	Allegro	
Rhythm	- Eighth, quarter, and dotted quarter notes in non-legato touch	
Harmony	- Mainly based on tonic, subdominant, and dominant chords - Concludes with a perfect cadence in both sections	
Melody	- A lot of scalar passages - The <i>comes</i> starts a major 3rd below in m. 18 - Left hand takes over the role of <i>dux</i> in m. 29	
Technical Challenges	- Hand independence - Finger substitution - A change of roles between hands in the free canon	
Artistic Considerations	- Sectional coherence - Dance-like character	
Level of Difficulty	Magrath’s System: 7	PRG System: I

Sukarlan’s Inspiration for Writing Fugues

Inspired by Dmitri Shostakovich (1906–1975) and Johann Sebastian Bach, Sukarlan has composed hundreds of fugues for solo piano. The theme or the principal state in his fugues normally originates from a tune or a folk song. For instance, “Fugue on ‘Tik Tik Bunyi Hujan’” (Tick Tick the Sound of Rain) from *Alicia’s Sixth Piano Book* was written based on an Indonesian children’s folk song. Sukarlan’s favorite fugues include Shostakovich’s Preludes and Fugues, op. 87, no. 4 in E Minor; no. 7 in A Major; and no. 15 in D-flat Major.⁶

⁶Yong (author), interview with Ananda Sukarlan.

Definition and Brief History of Fugue

The Latin term *fuga* was first introduced by Jacobus of Liège (1260–1330) in his *Speculum musice*.⁷ It is a form that is associated exclusively with imitative texture. A fugue typically consists of a minimum of three voices, with the motivic material deriving from the main subject and countersubject. The conventional terms for a fugue include the *subject*, the initial statement which is often unaccompanied; the *answer* or the second entry, normally at the interval of fourth or fifth; an *exposition* which introduces the statements of all the voices; an *episode* that works with the material derived from the exposition; a *stretto* which the thematic statements are overlapped; and a *false entry*, which occurs when the subject begun but not completed.⁸ The second entry can be further categorized into *real* and *tonal answers*. A real answer preserves the melodic intervals of the subject while a tonal answer alters the melodic intervals in order to fit with the opening key.

The idea to write a set of preludes and fugues in all major and minor keys was first introduced by J. S. Bach, who compiled two books of Preludes and Fugues for keyboard entitled *The Well-Tempered Clavier*. In both sets, keys are arranged consecutively in ascending order, where the major is followed by its parallel minor key, making a total of forty-eight pieces. Bach's fugues consist of mostly three- or four-voice textures which exhibit the technique of imitative counterpoint. The subject in each voice usually alternates with passages that use elements derived from either the subject, its countersubject, or the episodes. The hallmarks of Bach's fugues include continuously

⁷ Alfred Mann, *The Study of Fugue* (NY: Dover Publications, 1986), 9.

⁸ Joseph P. Swain, *Historical Dictionary of Baroque Music* (Plymouth, UK: The Scarecrow Press, 2013), 120.

driving rhythms, figuration patterns, sequential phrase structures, and the use of an arresting combination of intervals.⁹ Bach did not use the same thematic material in the paired preludes and fugues. Nevertheless, most of the fugues are related to the preludes by key areas and modulation patterns.

Two centuries later, Shostakovich composed op. 87, a single cycle of twenty-four preludes and fugues. Similar to Bach's work, Shostakovich's fugues employ mostly three- or four-voice subjects that utilize the old-learned devices of counterpoint.¹⁰ On the contrary, Shostakovich's set progresses through keys in the same vein as Frederic Chopin's (1810–1849) op. 28, which begins in C major, followed by the relative minor, and cycles through the circle of fifth. Shostakovich's approach is more traditional compared to Bach's work. Besides connecting the prelude and fugue more directly with the same materials, fragmentation and stretto are applied in all twenty-four fugues. Although Bach did not use his name motif (B–A–C–H) in *The Well-Tempered Clavier* but in *The Art of Fugue*, Shostakovich was inspired to include his name motif (D–S–C–H) in op. 87.

Sukarlan's Fugues from *Alicia's Piano Books*

See table 2.12 for the order of fugues, listed in progressive difficulty. The forthcoming analyses of each piece are arranged in this order.

⁹ F. E. Kirby, "The Repertory of Keyboard Music to ca. 1750," in *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 2004), 36–42.

¹⁰ F. E. Kirby, "The Twentieth Century to Midcentury: Other Countries," in *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 2004), 328–329.

Table 2.12. List of Order for Fugues from *Alicia's Piano Books*

No.	Title	Magrath's System	PRG System
1	Thriller Fugue and Postlude	7	I
2	Fugue on “Tik Tik Bunyi Hujan” (Tick Tick the Sound of Rain)	9	I
3	“Fuga Pentatonica” (Pentatonic Fugue)	10	A
4	Not Quite a Silent Night	10	A

Analysis of Fugues

Thriller Fugue and Postlude (2014)

“Thriller Fugue and Postlude” is written as a dedication for Randy Ryan (b. 1995) and a tribute to Michael Jackson (1958–2009). Randy Ryan was the winner of the Ananda Sukarlan Award International Piano Competition in 2012.

Borne up by the lyrics in Jackson’s “Thriller,” Sukarlan decided to write the Prelude and Fugue the other way round as the Fugue and Postlude.¹¹ Part of the lyrics from this song are:

*'Cause this is Thriller!
Thriller at Night
And no one's gonna save you
From the beast about to strike.*

———Jackson’s “Thriller”

According to Sukarlan, the Fugue serves as “the beast that was about to strike” due to its ostinato and repeated rhythm.¹² The catchy sound is exemplified through its D natural minor basso ostinato in eighth notes, inspired rhythmically and harmonically by

¹¹ Ananda Sukarlan, “A Demisemiquaver Note Post—Ananda Sukarlan Junior Award,” *Andy's Skyblogger's Log* (blog), July 14, 2013, <https://andystarblogger.blogspot.com/2013/07/a-demisemiquaver-note-post-ananda.html>.

¹² Ibid.

the ground bass in Jackson's "Thriller." As with Bach and Shostakovich, Sukarlan utilizes a name motif. In the melody line as shown in figure 2.17, Randy Ryan's name is generated as the subject motif "Re-A-G-D-D Re-D-A-G" (mm. 3–7). The name motifs A and D are interpreted as the musical alphabets A and D. For the alphabets that are out of the range of the musical alphabet, Sukarlan cycles through the musical alphabet. Hence, the alphabet N matches the musical alphabet G while the alphabet Y pairs with the musical alphabet D. The alphabet R is an exception, which Sukarlan set as the musical solfege "Re."¹³



Figure 2.17. "Thriller Fugue and Postlude," mm. 1–7, subject motif in the treble staff

The three-voice fugue consists of only an exposition. In contrast to the traditional fugue, the piece begins with an unaccompanied basso ostinato. The subject is then introduced in the alto using the tonic key (mm. 3–11), followed by the tonal answers in the soprano using the subdominant key (mm. 11–19), and the bass using the tonic key (mm. 19–27). The countersubject is consistent throughout rhythmically. After the exposition, a bridge (mm. 27–35) is used to connect the Fugue and the Postlude.

¹³ Ananda Sukarlan, "That's What Friends Are For," *Andy's Skyblogger's Log* (blog), July 31, 2013, <https://andystarblogger.blogspot.com/2013/07/thats-what-friends-are-for.html>.

The Postlude is intensified by playing the basso ostinato in sixteenths, interchanging between 3/4 and 4/4 meters. In this section, a shorter motif “Re–A–G–D–D” is used. Throughout the Postlude, the motif is accentuated, growing from single notes to triads, and to four-note chords. Towards the end, the motif diminishes (see fig. 2.18) until it restores its original single-note form, played softly and hauntingly. The piece ends with unaccompanied name motifs.



Figure 2.18. “Thriller Fugue and Postlude,” mm. 43–45, four-note chords diminishing into octaves

The key features of this piece can be divided into technical and artistic considerations (see table 2.13). The main technical concerns include the voicing skill and the use of octave passages in the right hand. On the other hand, the left hand needs to strike the keys while playing the rapid basso ostinato in order to create a percussive sonority and intense mood. The artistic challenges are balancing the texture and a wide range of dynamics from *p* to *ff*.

“Thriller Fugue and Postlude” corresponds to level 7 in Magrath’s system and level I in the PRG system. It suits the late intermediate student and is comparable in difficulty to Bach’s early inventions. Considering that the fugue is relatively short, and the postlude is funky in nature, the piece serves as a great introductory piece to Bach’s fugues for students who love popular pieces.

Table 2.13. Overview of “Thriller Fugue and Postlude”

Thriller Fugue and Postlude		
Book 4, pp. 19–21		
Year of Publication	2014	
Length/Duration	59mm/2:14	
Key	D natural minor	
Meter	Fugue: 2/4	Postlude: 3/4–4/4
Form	Fugue: mm. 1–35	Postlude: mm. 36–59
Tempo	Fugue: Allegro di funky; Molto ritmico e preciso; mm=180 Postlude: Doppio lento, sempre funky; mm=90	
Rhythm	<ul style="list-style-type: none"> - Pattern inspired by the <i>basso ostinato</i> in Jackson’s “Thriller” - Predominantly based on sixteenth and eighth notes 	
Harmony	- Accompanied with the <i>basso ostinato</i> in D minor	
Melody	- Motif built from the name Randy Ryan as “Re–A–G–D–D Re–D–A–G”	
Technical Challenges	<ul style="list-style-type: none"> - Voicing skill in the 3-voice fugue - Striking keys for the percussive sound and intense mood - Rapid 4-note octaves in the right hand which require wide hand span and loose wrist 	
Artistic Considerations	- Balancing texture - Wide range of dynamics from <i>p</i> to <i>ff</i>	
Level of Difficulty	Magrath’s System: 7	PRG System: I

Fugue on “Tik Tik Bunyi Hujan” (2016)

“Fugue on ‘Tik Tik Bunyi Hujan’” (Tick Tick the Sound of Rain) is a fast and playful three-voice fugue written in the key of C major. The subject is based on an Indonesian children’s folk song, “Tik Tik Bunyi Hujan,” written by the Indonesian composer Saridjah Niung (1908–1993), under the pen name of Ibu Sud (Mother Sud).

As with the traditional fugue, the piece begins with the exposition of its subject, followed by its answer and countersubject. The first subject entry is in the soprano (mm. 1–9), and the tonal answers are in the alto using the subdominant key (mm. 3–11), and in the bass using the tonic key (mm. 9–17). In opposition to the traditional fugue, the

answers in “Fugue on ‘Tik Tik Bunyi Hujan,’” only follow the rhythm rigidly, but not the melodic line. This can be seen in the first entry of the alto (mm. 3–11), where the melodic intervals alter in measure 5 in order to create a consonant harmony (see fig. 2.19).



Figure 2.19. “Fugue on ‘Tik Tik Bunyi Hujan,’” mm. 1–8, alteration of the melodic line in the answer in alto

The piece is permeated with rhythms and motifs derived from the subject. The piece utilizes mostly detached eighth notes, and the subject motifs or false entries are employed in both countersubjects and coda. By way of illustration, in measures 33 to 36 as shown in figure 2.20, both soprano and bass have two measures of false entries respectively while accompanying the subject in the alto.



Figure 2.20. “Fugue on ‘Tik Tik Bunyi Hujan,’” mm. 33–36, false entries in the soprano and bass lines

Even though it is a short piece, “Fugue on ‘Tik Tik Bunyi Hujan’” presents several technical and artistic challenges (see table 2.14). The fugue calls for a large expansion to a tenth (m. 17), and a well-balanced texture to project the subject. There are constant voice exchanges between hands, especially in the alto line. Hence the piece requires careful hand and fingering planning. The specificity of tempo and articulation markings present another difficulty. Observing articulation in the rapid, detached eighth notes is essential as they contribute to the playful character of the piece.

Table 2.14. Overview of “Fugue on ‘Tik Tik Bunyi Hujan’”

Fugue on “Tik Tik Bunyi Hujan” Book 6, pp. 34–35	
Year of Publication	2016
Length/Duration	41mm/1:13
Key	C major
Meter	4/4
Form	Fugue
Tempo	Allegro vivace; mm=150 or (much) faster
Rhythm	- Basic rhythm figurations - Mostly detached eighth notes
Harmony	- Composed entirely in C major - Structure based on tonic, dominant, and subdominant relationships
Melody	- Subject motif built from the Indonesian children’s folk song, “Tik Tik Bunyi Hujan”
Technical Challenges	- Hand expansion in the interval of 10th - Projection of the subject - Voice exchanges between hands - Careful hand and fingering planning
Artistic Considerations	- Rapid, detached eighth notes - Playful character
Level of Difficulty	Magrath’s System: 9 PRG System: I

“Fugue on ‘Tik Tik Bunyi Hujan’” is equivalent to level 9 in Magrath’s system and level I in the PRG system. The use of three-part counterpoint, combined with the

approach of quick finger shifts, make this piece an excellent selection for study prior to Bach's early fugues such as Fugue in C Major, BWV952, and Fugue in C Major, BWV953.

"Fuga Pentatonica" (2016)

The first fugue in the set, "Fuga Pentatonica" (Pentatonic Fugue) is composed using the C hemitonic pentatonic scale (C E F G B). The fugue consists of an exposition (mm. 1–29), a development (mm. 30–47), and a coda (mm. 47–56).

There are three subject entries in the exposition. The subject is first stated in the soprano (mm. 1–5), followed by the bass (mm. 11–15), and the alto (mm. 21–25). As the notes D and A are omitted throughout the piece, the intervals in the answers are not identical to its corresponding interval in the subject, hence forming tonal answers in measures 5 to 9, 15 to 19, and 25 to 29 (see fig. 2.21).



Figure 2.21. "Fuga Pentatonica," mm. 1–12, tonal answer in the alto

The development includes a long episode (mm. 30–34) and three subject entries. The sixteenth notes in the episode help to build towards a climax. After the episode, the subject entries are introduced in the bass (mm. 35–39); in the soprano (mm. 39–43); and

again, in the bass (mm. 43–47). As shown in figure 2.22, the subject entry in the soprano is inverted. The fugue concludes with a coda, using the subject motif (mm. 47–56).



Figure 2.22. “Fuga Pentatonica,” mm. 34–45, inverted subject entry in the soprano

“Fuga Pentatonic” is one of the most difficult fugues in *Alicia’s Piano Books*. Technically, the piece demands flexible hand movements for the wide range of intervals; splitting the alto line between the hands; and holding sustained notes in one part of the hand while playing eighth notes in the same hand. Therefore, it is crucial to have careful planning of hands and fingerings when preparing this piece. Artistically, the piece calls for unusual harmonic progression in C hemitonic pentatonic scale, and an overall cohesion within the three-part counterpoints (see table 2.15).

This piece is equivalent to Bach’s Fugue in C Major, BWV952, and therefore “Fuga Pentatonica” is placed as level 10 in Magrath’s system and level A in the PRG system. It is an appropriate piece for early advanced students to learn prior or alongside Bach’s fugues in *The Well-Tempered Clavier*.

Table 2.15. Overview of “Fuga Pentatonica”

“Fuga Pentatonica” Book 3, pp. 41–42		
Year of Publication	2013	
Length/Duration	56mm/Est. 1:15	
Key	C hemitonic pentatonic (C E F G B)	
Meter	6/8	
Form	Fugue	
Tempo	mm=100	
Rhythm	<ul style="list-style-type: none"> - Mostly detached eighth and dotted quarter notes - Climax built with sixteenth notes (mm. 28–35) 	
Harmony	<ul style="list-style-type: none"> - Includes dissonances such as diminished 5th and minor 10th 	
Melody	<ul style="list-style-type: none"> - Subject entry in inversion form (mm. 39–43) 	
Technical Challenges	<ul style="list-style-type: none"> - Flexible hand movement to play a wide range of intervals - Voice exchanges between hands - Careful planning of hands and fingerings - Sustains notes while playing eighth notes in the same hand 	
Artistic Considerations	<ul style="list-style-type: none"> - Overall cohesion - Unusual harmonic progression 	
Level of Difficulty	Magrath’s System: 10	PRG System: A

“Not Quite a Silent Night” (2015)

“Not Quite a Silent Night” is a three-voice fugue in C minor pentatonic. The piece is a polyphonic, pentatonic, and labyrinthic Christmas gift for Ines Maer (b. 1987), an Indonesian pianist friend of Sukarlan.

As in the traditional fugue, the piece consists of an exposition (mm. 1–6), a development (mm. 6–37), and a coda (mm. 37–42). The exposition consists of three entries of subject, which are first introduced in the bass (mm. 1–2), followed by the alto (mm. 2–4) (see fig. 2.23), and the soprano (mm. 4–6). All the intervals are altered to remain strictly within the pentatonic system, hence forming tonal answers and countersubjects. In the development, Sukarlan employs traditional fugue elements such as

stretto, inversion, and augmentation. There is a total of five stretti (mm. 5–6, 12–13, 16–17, 20–21, 31–35). Most of the stretti involve only two voices, except for the final one from measures 31 to 35, where the subjects appear in three voices respectively (see fig. 2.24). The subject is inverted thrice, twice in the soprano (mm. 16–17, 20–22) and once in the bass (mm. 22–24). In addition, the subject is transformed using augmentation in the final stretto, where it moves from alto to bass from measures 32 to 35 (see fig. 2.24). The fugue concludes with a coda, utilizing all the subject motifs.

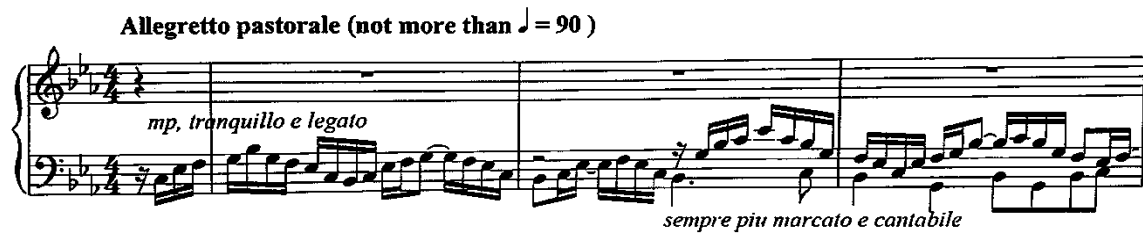


Figure 2.23. “Not Quite a Silent Night,” mm. 1–3, subject in the bass, followed by tonal answer in the alto



Figure 2.24. “Not Quite a Silent Night,” mm. 31–36, three-voice stretto and augmentation of the subject in the alto and bass lines

“Not Quite a Silent Night” is the most difficult fugue in the set. It requires the technical ability to perform a lot of thumb crossing and hand shifting movements, to balance the texture for subject voicing, and to play the alto line between hands. In

addition, it demands the artistic ability to phrase the subjects and to form an overall cohesion in three voices (see table 2.16).

The selection would be comparable in difficulty to level 10 in Magrath’s system and to level A in the PRG system. It is an appropriate polyphonic composition for the early advanced level student to develop the voicing and phrasing skills before learning the four-voice contrapuntal works.

Table 2.16. Overview of “Not Quite a Silent Night”

“Not Quite a Silent Night”	
Book 5, pp. 32–33	
Year of Publication	2015
Length/Duration	42mm/2:08
Key	C minor pentatonic (C E-flat F G B-flat)
Meter	4/4
Form	Fugue
Tempo	Allegretto pastorale; not more than mm=90
Rhythm	- Predominantly based on sixteenth notes
Harmony	- Harmonized entirely in C minor pentatonic, which occasionally sounds like E-flat major
Melody	- Includes a total of five stretti - Subject entries in inversion and augmentation forms
Technical Challenges	- Hand shifting and thumb crossing - Voice exchanges between hands - Control and voicing of the subject
Artistic Considerations	- Subject phrasing - Overall Cohesion
Level of Difficulty	Magrath’s System: 10 PRG System: A

Conclusion

Across *Alicia’s Piano Books*, Sukarlan includes ten canons and four fugues that modeled after Baroque compositional techniques. The canons range from a difficulty of levels 1 to 7 in Magrath’s system and levels E to I in the PRG system, while the fugues

range from levels 7 to 10 in Magrath's system and levels I to A in the PRG system.

Generally speaking, Sukarlan follows the fugue and canonic writing as historically dictated, although at times he assembles non-traditional musical elements for his own artistic aims. His Baroque models will be helpful for students and teachers to develop in initial study of counterpoints as they offer a unique appeal in creativity, and sometimes popular style.

CHAPTER 3

CLASSICAL VARIATION SETS

While chapter two highlighted the pieces that modeled after Baroque canons and fugues, chapter three is comprised of the analysis of Sukarlan's pieces in *Alicia's Piano Books* that use Classical model. The only such model used is the variation set, and there are fifteen in total. These have been organized from the most approachable to the most challenging level. The chapter discusses Sukarlan's inspiration for writing variations, a definition and brief history, and a list indicating order of difficulty. This is followed by the stylistic analyses and the overview tables for each piece.

Sukarlan's Inspiration for Writing Variations

Sukarlan's inspiration for writing variations came from certain variation works in the standard repertoire. The first two variation sets that he passionately enjoyed were *Variations on an Original Theme*, op. 21, no. 1, and *Variations on a Theme of Paganini*, op. 35, by Johannes Brahms (1833–1897). He was then inspired by the combination of variations and a fugue in *The Young Person's Guide to the Orchestra*, an orchestral work by Benjamin Britten (1913–1976).

Sukarlan states that every music is a theme and variations owing to the use of recurring motives.¹ He elaborated this idea through examples from the literature: Piano Sonata No. 12 in A-flat Major, op. 26, by Ludwig van Beethoven (1770–1827), Sonatina

¹ Karen Kai Yuan Yong (author), interview with Ananda Sukarlan, September 28, 2020.

No. 6, BV284, by Ferruccio Busoni (1866–1924), and the first movement of Piano Concerto No. 2 by Dmitri Shostakovich (1906–1975). The long, multi-section work that motivated Sukarlan to compose variations was Busoni’s *Fantasia Contrappuntistica*, BV256. This piece was based upon an unfinished fugue by Johann Sebastian Bach (1685–1750). In the middle of this lengthy piece, Busoni included three variations.

Definition and Brief History of Variations

A set of musical variation is a form that repeats its theme several or many times with various modifications.² The techniques to vary the theme include altering the melody, harmony, rhythm, tonality, and time signature. The set may contain an introduction, transitions between variations, and a coda.

The variation form was cultivated through both sacred and dance music in the 16th century. This happened particularly in Spain and England, where the form is called as *diferencias* and virginal music respectively. Generally, the features of variations in this era include popular song as melody, rapid scale passagework, and contrasts of characters in the accompanying part.³ The involved composers include Antonio de Cabazón (1510–1566), William Byrd (1543–1623), and Orlando Gibbons (1583–1625).

In the 17th century, the *chaconne* and the *passacaglia* appeared as instrumental ostinato variations in triple meter.⁴ Both forms are closely related, in that they are each based on a repeating harmony in the bass line or recurring series of chords. During this time, Girolamo Frescobaldi (1583–1643) was considered the principal composer of

² Elaine Sisman, “Variations,” in *Grove Music Online*, Oxford University Press, accessed December 8, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.29050>.

³ F. E. Kirby, “The Repertory of Keyboard Music to ca. 1750,” in *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 2004), 17–18.

⁴ Sisman, “Variations.”

variations and variation-inflected instrumental genres. His *Partite sopra ciaccona*, F 3.39, and *Cento partite sopra passacagli*, F 2.29, may have been the earliest chaconne and passacaglia sets for keyboard. In addition, Frescobaldi's *Aria detta la Frescobalda*, F 3.32, is possibly the first set of variations on an original theme.⁵

The variation form continued to develop and establish in the next century. During the Classical period, there was a massive increase in the number of variations for piano. Composers who wrote variation sets include Franz Joseph Haydn (1732–1809), Wolfgang Amadeus Mozart (1756–1791), and Beethoven. It was Haydn's innovation to place the variations in a multi-movement set, employ the form in slow movements, and transform the variations into hybrid mixtures with rondo and ternary forms.⁶ In contrast to Haydn, Mozart made the variations generally simple but exhibiting a popular character. Mozart's variations include hand crossing, long trills, patterns of figuration, a slow and embellished movement, and an expressive variation in minor key.⁷ A new level of difficulty in variations was then introduced by Beethoven. His variations present features such as unusual harmony and constant change of key, time signature, and tempo.

In the 19th century, the variations led into a fantasy-like departure. The theme was reprised with new figurations and harmony. During this period, Brahms composed seven independent variation sets and nine variation movements. His *Variations on an Original Theme*, op. 21, no. 1, consists of Beethovenian elements. Its specialties include linking most of the major variations through melody or speed of figuration, including

⁵ Ibid.

⁶ Ibid.

⁷ F. E. Kirby, "Haydn, Mozart, Beethoven, and Their Contemporaries," in *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 2004), 105–107.

dramatic moods in minor-key variations, and reworking the first variation in the finale.⁸ Brahms's *Variations on a Theme of Paganini*, op. 35, is a set of two books that based on *Caprice No. 24 in A minor* by Niccolò Paganini (1782–1840). The set varies the theme with technical challenges such as parallel sixths, independent meters in both hands, and large hand spans.

In the following century, Britten composed two sets of variations for solo piano, yet his best-known variation set is an orchestral piece—*The Young Person's Guide to the Orchestra*. The work is based on the second movement of *Abdelazer* by Henry Purcell (1659–1695). In the introduction, the theme is stated by the full orchestra, followed by restatements from different instrument families. Each variation then features particular instruments, moving through each family from the highest to the lowest registers. The theme returns as a cantus firmus in its fugal finale.

Sukarlan's Variations from *Alicia's Piano Books*

See table 3.1 for the order of variations, arranged from the easiest to the most advanced level. The analyses for each piece are arranged in this order.

⁸ Sisman.

Table 3.1. List of Order for Variations from *Alicia's Piano Books*

No.	Title	Magrath's System	PRG System
1	Grazioso	3	I
2	Happy Go Lucky Variations	4	I
3	Variations on a Music Box Tune	5	I
4	The Clarinetist and the Mouse Deer	6	I
5	Alicia's First Variations	6	I
6	Little Variations	7	I
7	A Full Moon and an Empty Heart	8	I
8	Love Song No. 7	8	I
9	Love Song No. 5	8	I
10	To Adam G., with Gratitude	9	I
11	For Thy Sweet Love Remember'd Such Wealth Brings	9	I
12	Mother's Love	10	A
13	Call Me but Love	10	A
14	Variations and Parodies on Daljono's "Bintang Kecil" (Little Star)	10+	A
15	Variations on Ibu Sud's "Kupu-Kupu Kemana Engkao Terbang" (Butterfly Where Are You Flying To)	10+	A

Analysis of Variations

Grazioso (2016)

"Grazioso" is the most accessible musical variation set in *Alicia's Piano Books*. It is written in 4/4 meter utilizing three different keys. The starting key is in A major (mm. 1–14). It followed by a modulation to G major (mm. 15–24) and a conclusion in B-flat major (m. 25).

The piece consists of a theme (mm. 1–4) and three variations (mm. 9–12, 15–18, 21–25). The theme consists of a light and humorous dialogue with buoyant rhythm (see fig. 3.1). Interestingly, all three variations present the thematic material with diatonic transpositions on different degrees. As shown in figure 3.1, the theme begins on the fifth

degree. It is then transposed to a major 6th above (third degree) in variations 1 and 2, and a perfect 4th above (first degree) in variation 3. In the harmony, variations 1 and 3 mimic the comical expression in the theme by utilizing quick eighth-note chords. Conversely, variation 2 employs a tender Alberti bass (see fig. 3.2).



Figure 3.1. “Grazioso,” mm. 1–3, light and humorous theme with buoyant rhythms



Figure 3.2. “Grazioso,” mm. 15–18, Alberti bass in variation 2

In “Grazioso,” there are four transitions in total. These transitions are found between variations, and can be further categorized into two groups. The first group of transitions (mm. 5–8, 19–20) occurs between variations in the same key. As shown in figure 3.3, these early transitions consist of an ascending melodic contour. On the other hand, the other group of transitions (mm. 13–14, 23–24) involves modulations. The use of chromaticism aids in the preparation for the dominant of the new key. To illustrate, in measures 13 and 14, alternating chromatic (D \sharp) and dominant (D) chords are employed in the transition prior to the G-major section (see fig. 3.4).



Figure 3.3. “Grazioso,” mm. 19–25, ascending melodic contour in the transition



Figure 3.4. “Grazioso,” mm. 12–14, alternating chromatic and dominant chords

“Grazioso” presents a succession of technical and artistic difficulties (see table 3.2). The technical challenges include playing a combination of legato and non-legato touches and quick eighth-note chords. The melodic line in both theme and variation 1 requires a combination of legato and non-legato touches, while the quick eighth-note chords are found in the harmony in variations 1 and 3. The artistic challenges include dynamic changes and contrasting moods between variations. The dynamics range from *p* to *f*, and are clearly marked between variations. The moods in each variation are related to dynamics and articulations. For instance, the bouncy theme with a non-legato articulation suggests a humorous spirit, while the tender Alberti bass in variation 2 portrays a graceful character.

The selection is classified as level 3 in Magrath’s system and level I in the PRG system. It is appropriate for an early intermediate student who is exploring different kinds of articulations and accompaniment styles in the Classical form.

Table 3.2. Overview of “Grazioso”

Grazioso Book 6, p. 4	
Year of Publication	2016
Length/Duration	25mm/Est. 0:47
Key	mm. 1–14: A major mm. 15–24: G major m. 25: B \flat major
Meter	4/4
Form	Variations
Tempo	Vivace grazioso
Rhythm	- Mainly based on eighth notes
Harmony	- Quick eighth-note chords in both variations 1 and 3 - Use of Alberti bass in variation 2 - Dominant chords for the new keys are prepared in transitions
Melody	- Consists of a theme and three variations - Thematic material begins on either a perfect fourth or a major sixth above in the variations - Use of chromaticism in the transitions
Technical Challenges	- Combination of legato and non-legato touches - Quick eighth-note chords
Artistic	- Dynamic changes
Considerations	- Contrasting moods between variations
Level of Difficulty	Magrath’s System: 3 PRG System: I

Happy Go Lucky Variations (2009)

“Happy Go Lucky Variations” is a B-major composition in 4/4 meter. As depicted in the title, this piece is joyous and carefree in style.

The piece consists of a theme and two variations. Its rhythm is consistent throughout, where the melody is built with only eighth-note triplets. In the theme, the melodic phrases are mostly in ascending motion (see fig. 3.5). This is in contrast to variation 1, where the melodic phrases are mostly in descending motion. In variation 2, the melodic contour is similar to that of the theme, but with more repeated notes.



Figure 3.5. “Happy Go Lucky Variations,” mm. 1–3, ascending melodic contour

The melody is supported by the parallel fifth chords throughout. The harmonic sequence is essentially a circle of fifths, and follow the sequence I–IV–ii–V–iii–IV–ii–V–

I. Two types of accompaniment patterns are employed to fit the sequences. The first accompaniment pattern consists of only whole-note chords (mm. 1–16), whereas as shown in figure 3.6, the second pattern is based on eighth-note triplets (mm. 17–25).



Figure 3.6. “Happy Go Lucky Variations,” mm. 19–21, harmonic pattern built with eighth-note triplets

“Happy Go Lucky Variations” illustrates different kinds of pianistic challenges.

The work’s technical demands are comprised of rhythmic accuracy and changes of rhythmic patterns. As the eighth-note triplets alternate with eighth-note rests (see previous fig. 3.6), students need to be precise in rhythmic counting. The rhythmic difficulty is complicated by shifting the harmonic patterns from whole notes to eighth-note triplets in the bass. On the other hand, the artistic demands consist of musical phrasing and climax formation. Students need to perform the musical phrases with catchy eighth-note triplets. Although dynamics are not indicated, students are expected to build a climax that corresponds to the changes of rhythmic patterns.

Considering the technical and artistic difficulties, “Happy Go Lucky Variations” is comparable to level 4 in Magrath’s system and level I in the PRG system. It is suitable for students who love a tuneful melody and are ready to play rhythmically complicated eighth-note triplets in B major.

Table 3.3. Overview of “Happy Go Lucky Variations”

Happy Go Lucky Variations Book 1, pp. 25–26		
Year of Publication	2009	
Length/Duration	25mm/Est. 0:57	
Key	B major	
Meter	4/4	
Form	Variations	
Tempo	Molto allegro, ca. mm=100	
Rhythm	<ul style="list-style-type: none"> - Melody is formed with mainly eighth-note triplets - Bass joins as triplets from mm. 17–25 	
Harmony	<ul style="list-style-type: none"> - Supportive fifth chords as bass - Utilizes nearly a circle of fifth: I–IV–ii–V–iii–IV–ii–V–I 	
Melody	<ul style="list-style-type: none"> - Theme: Melody with mostly ascending motions - Variation 1: Motions in contrast to theme - Variation 2: Similar motion to theme, but with more repetitive notes 	
Technical	<ul style="list-style-type: none"> - Rhythmic accuracy 	
Challenges	<ul style="list-style-type: none"> - Changes of rhythmic patterns 	
Artistic	<ul style="list-style-type: none"> - Musical phrasing 	
Considerations	<ul style="list-style-type: none"> - Climax formation 	
Level of Difficulty	Magrath’s System: 4	PRG System: I

Variations on a Music Box Tune (2015)

“Variations on a Music Box Tune” is a B-flat major piece in 4/4 meter. The work consists of a four-measure theme followed by four variations.

The composition varies the theme by altering the melodic contour from one variation to another. For instance, the melodic phrases in the theme are constructed in

ascending motion, while the melodic phrases in variation 1 play in reciprocating motion (see fig. 3.7). Despite the contrasting melodic contour, the melody is played with the same rhythmic pattern throughout. Every melodic motive consists of two eighth notes followed by two dotted quarter notes.



Figure 3.7. “Variations on a Music Box Tune,” mm. 1–8, contrasting melodic contour in the theme and its first variation

As with the chaconne or passacaglia, the piece utilizes the same chord progressions thoroughly. The bass is predominantly based on the chords I–vi–ii–V. With the seventh and ninth chords being employed, the accompaniment patterns result in large spans. There are rhythmic alterations in the harmonic pattern from variation to variation. To illustrate, the melody in variation 2 is accompanied by mostly ascending eighth-note triplets, while the melody in variation 3 is accompanied by an Alberti bass (see fig 3.8).



Figure 3.8. “Variations on a Music Box Tune,” mm. 12–15, rhythmic alterations in the harmonic pattern

“Variations on a Music Box Tune” requires careful technical and artistic preparation. The piece is technically difficult due to its rhythmic changes, large spans, and fingerings. Attentive counting is necessary in changing from straight to triplet eighth notes in the accompaniment. There are large spans in both the melody and the accompaniment. As previously shown in figure 3.7, the broken chord accompaniment pattern in the theme is formed in large spans of ninths. As fingerings are not indicated in the piece, careful fingering plans are essential. This is especially required in variation 2, where the accompaniment pattern spans a range of two octaves in every measure. The piece is also artistically difficult as long phrases, forward flow, and clear overlapping pedal are required in performing this music.

The piece is appropriate for an intermediate student. Although the piece consists of difficult rhythmic patterns in its accompaniment, the moderate tempo, short length, and simple melody have made the piece comparable to level 5 in Magrath’s system and level I in the PRG system. Furthermore, the calm and expressive melody accompanied by the varied accompaniment patterns make it a comparable piece to Mike Schoenmehl’s (b. 1957) “Melancholy Reflections” from *Piano Studies in Pop*.

Table 3.4. Overview of “Variations on a Music Box Tune”

Variations on a Music Box Tune		
Book 5, p. 7		
Year of Publication	2015	
Length/Duration	22mm/Est. 1:21	
Key	B \flat major	
Meter	4/4	
Form	Variations	
Tempo	Moderato placido	
Rhythm	<ul style="list-style-type: none"> - Every melodic phrase consists of two eighth notes followed by two dotted quarter notes - Changes in harmony, either in triplets, eighths, or dotted half notes 	
Harmony	<ul style="list-style-type: none"> - Rhythmic changes from one variation to another - Predominantly based on I–vi–ii–V - Use of seventh and ninth chords 	
Melody	<ul style="list-style-type: none"> - Varied melodic contours in each variation 	
Technical Challenges	<ul style="list-style-type: none"> - Rhythmic changes between straight and triplet eighth notes - Large leaps - Fingering difficulty 	
Artistic Considerations	<ul style="list-style-type: none"> - Lyrical music with long phrases and forward flow - Clear overlapping pedal 	
Level of Difficulty	Magrath’s System: 5	PRG System: I

The Clarinetist and the Mouse Deer (2015)

“The Clarinetist and the Mouse Deer” is a variation set specially dedicated to paraplegic pianists, who have partial or complete paralysis of the lower half of the body.⁹ Sukarlan constructed the piece with the idea of a duet for clarinet and piano in B-flat major. No pedal is needed.

The piece consists of a four-measure theme and three variations. In the theme, the melody is based on sixteenth and eighth-note rhythms, accompanied by a texture

⁹ Yong (author), interview with Ananda Sukarlan.

consisting mainly of parallel fifths (see fig. 3.9). The thematic materials are strictly followed by all three variations in the keys of D major, G major, and E major respectively. Similar to theme, the melody is played by the right hand except in variation 2, where the left hand takes over the subject in the first half of the variation (see fig. 3.10).



Figure 3.9. “The Clarinetist and the Mouse Deer,” mm. 1–3, theme based on sixteenth and eighth-note rhythms, accompanied by mostly parallel fifths

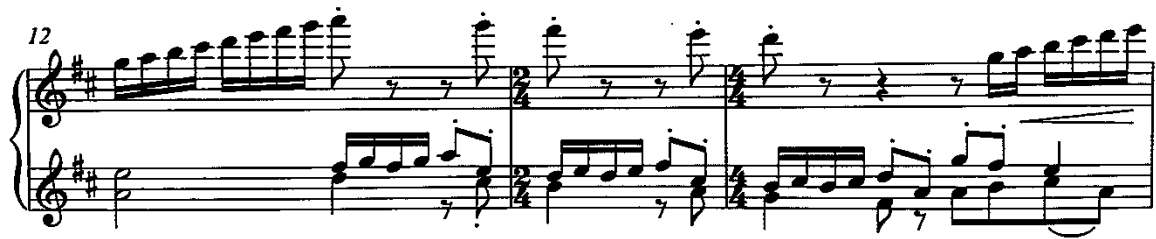


Figure 3.10. “The Clarinetist and the Mouse Deer,” mm. 12–14, left hand takes over the subject in the first half of variation 2

The composition also includes two transitions (mm. 5–12, 17–20) and a coda (31–34). Both transitions and coda are built from the thematic materials. In the transitions, thematic motifs of different intervals or keys are followed by alternating scalar passages. This can be illustrated in measures 17 to 20, where the transition begins with thematic motifs in G minor, followed by the ascending scalar passages in G natural minor (see fig. 3.11). The scalar passages are juxtaposed between the hands, forming a dialogue between the clarinet and the piano. Meanwhile in the coda, the thematic motifs intersperse

between hands while escalating to higher octaves (see fig. 3.12). The motif begins with B \flat 3 and concludes on B \flat 5.



Figure 3.11. “The Clarinetist and the Mouse Deer,” mm. 18–19, thematic motifs and alternating scalic passages in the transition

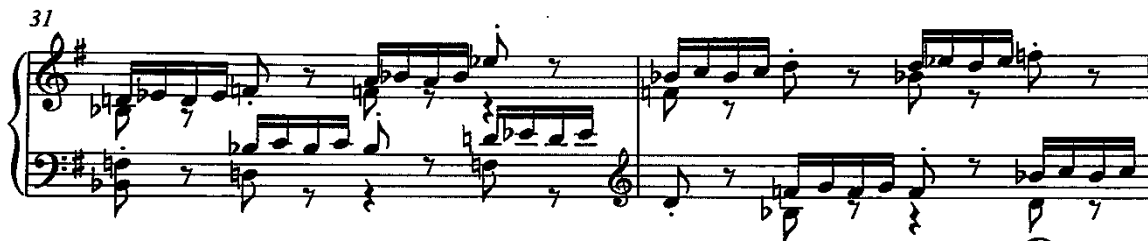


Figure 3.12. “The Clarinetist and the Mouse Deer,” mm. 31–32, thematic motifs intersperse between hands while escalating to higher octaves in the coda

A succession of pianistic difficulties is found in “The Clarinetist and the Mouse Deer” (see table 3.5). The fast sixteenth notes and voicing skill are technically challenging while the imitative texture, sense of humor, and key modulations are artistically demanding. Due to its fast and lively tempo, the piece challenges students to play the sixteenth notes with a clarity and tonal control. Voicing skill is required, as there are brief three-voice passages in variation 2 (see previous figure 3.10). Students need to be imaginative in depicting a dialogue between the two imagined instruments. Understanding the sense of humor and the color changes through modulations will greatly enhance the performance of this piece.

“The Clarinetist and the Mouse Deer” is equivalent to level 6 in Magrath’s system and level I in the PRG system. The utilization of thematic materials, simple harmonic

chords, scalar passages, and coda made the piece comparable in difficulty to Classical Sonatinas such as Sonatina in G Major, op. 36, no. 2, by Muzio Clementi (1752–1832) and Sonatina in C Major, op. 168, no. 3, by Anton Diabelli (1781–1858).

Table 3.5. Overview of “The Clarinetist and the Mouse Deer”

The Clarinetist and the Mouse Deer	
Book 6, pp. 20–21	
Year of Publication	2015
Length/Duration	34mm/1:05
Key	B \flat major
Meter	4/4
Form	Variations
Tempo	Allegro vivace
Rhythm	- Predominantly based on sixteenth and eighth notes - Overall rhythmic patterns are built from the thematic materials
Harmony	- Harmonized with mostly parallel fifths chords
Melody	- All three variations are composed in different keys - Voice exchanges in variation 2
Technical	- Fast sixteenth notes
Challenges	- Voicing skill in the brief 3-voice passages
Artistic	- Imitative texture
Considerations	- Sense of humor - Key modulation in every variation
Level of Difficulty	Magrath’s System: 6 PRG System: I

Alicia’s First Variations (2009)

“Alicia’s First Variations” is the first variation set Sukarlan wrote for his daughter, Alicia Pirena. The piece consists of an unusually short theme with only two measures in length. Sukarlan further modified the theme into four variations that are contrast in styles, dynamics, key, and meter.

Contrasting styles and dynamics can be found throughout the piece. The theme begins with imposing octaves passages in both hands, using the chord progression I–IV–

V–I. This is in contrast to variations 1 and 2, where the melody is played softly on a single line, accompanied by the simple triads and octave blocked chords on an octave below (see fig 3.13). Variation 3 is distinct in its rhythmic complexity. The eighth and sixteenth-note melody is accompanied by triplets (see fig. 3.14). In the last variation, the octave passages return and end majestically.

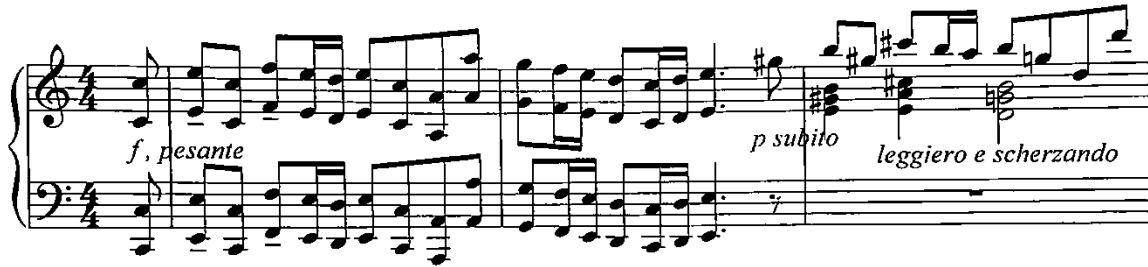


Figure 3.13. “Alicia’s First Variations,” mm. 1–4, loud octave passages in the theme, followed by soft passages in variation 1

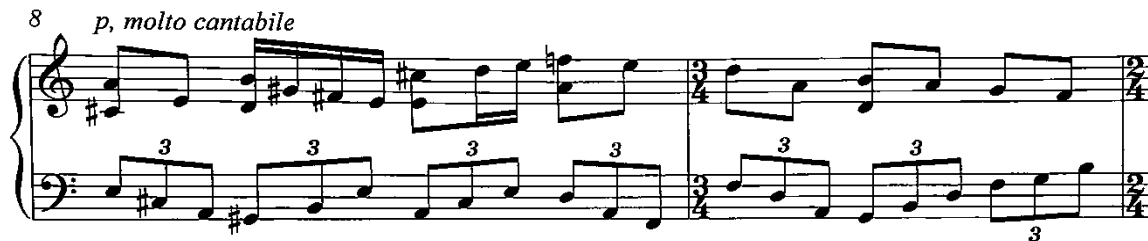


Figure 3.14. “Alicia’s First Variations,” mm. 8–9, rhythmic complexity of three against two and four in variation 3

In addition to varied styles and dynamics, key and metric modulations are employed in “Alicia’s First Variations.” The piece begins in C major, and modulates through the keys of E major in variation 1 (mm. 4–5) and A major in variations 2 (mm. 6–7) and 3 (m. 8). The C major key returns briefly in variation 3 (mm. 9–11) before the set concludes in A major. The whole piece is structured in 4/4 meter, except in variation 3. Metrical shifts occur in all three measures of variation 3, where 4/4 meter is shifted to 3/4 and 2/4 meters respectively (see previous fig. 3.14).

“Alicia’s First Variations” contains many challenges that are suitable for an intermediate student (see table 3.6). Its technical challenges include playing octaves in both hands and the rhythmic complexities of 3 against 2 and 4. Students with small hands might find difficulty in bringing out the octave passages clearly and forcefully in both the introduction and the coda. Precise counting is essential in variation 3, where the section includes an alternation of 3 against 2 and 4. The artistic challenges include key and metric modulations, and sudden change of touches and dynamics. The musical term *subito* is stated twice (mm. 3, 10), indicating a sudden change of dynamics. Different touches are suggested in the piece. These include *pesante* (heavy and ponderous) in measure 1, *leggiere e scherzando* (lightly and playfully) in measure 4, and *molto cantabile* (much in a singing style) in measure 8.

Table 3.6. Overview of “Alicia’s First Variations”

Alicia’s First Variations Book 1, p. 41	
Year of Publication	2009
Length/Duration	12mm/Est. 0:37
Key	C–A major
Meter	4/4–3/4–2/4
Form	Variations
Tempo	(Not indicated)
Rhythm	- Predominantly based on eighth and sixteenth notes - Triplets against straight eighth and sixteenth notes in var. 3
Harmony	- Includes octaves, blocked chords, and triplets - Mainly utilizes chords I–IV–vi–V
Melody	- 2-measure theme with 4 variations - Different keys in each variation
Technical Challenges	- Octaves in both hands - Rhythmic complexities of 3 against 2 and 4
Artistic	- Key and metric modulations
Considerations	- Sudden change of touches and dynamics
Level of Difficulty	Magrath’s System: 6 PRG System: I

The difficulties of the selection are similar to level 6 in Magrath’s system and level I in the PRG system. Truthfully, the given challenges have actually pointed to a higher level. However, considering that the piece is relatively short in length, the assigned levels would be a great fit for “Alicia’s First Variations.”

Little Variations (2009)

“Little Variations” is the original draft of the love theme in the Indonesian film *Romeo Juliet*, a movie directed by Andibachtiar Yusuf. The piece was later orchestrated for use in the film. Composed in the key of D major, the theme consists of a three-part melody comprised of mainly eighth and half notes.

Throughout the piece, the soprano voice carries the melody, supported by the alto. The texture resembles a dialogue between two voices. This can be heard at the beginning of the piece, where the alto responds between the phrases in the soprano (see fig. 3.15). Both soprano and alto parts transform into triplets in the first half of variation 1 (mm. 16–20). As shown in figure 3.16, the main melody appears as the first note in these measures. The melody then transforms into chords until the end of the piece. Complex chords such as ninths and parallel octaves can be found in both variations 1 and 2 (see fig. 3.17).

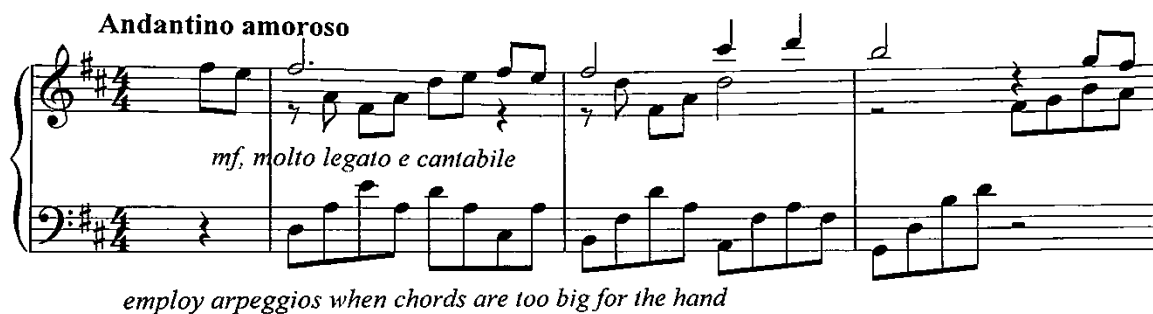


Figure 3.15. “Little Variations,” mm. 1–4, conversation-like passages between the soprano and the alto

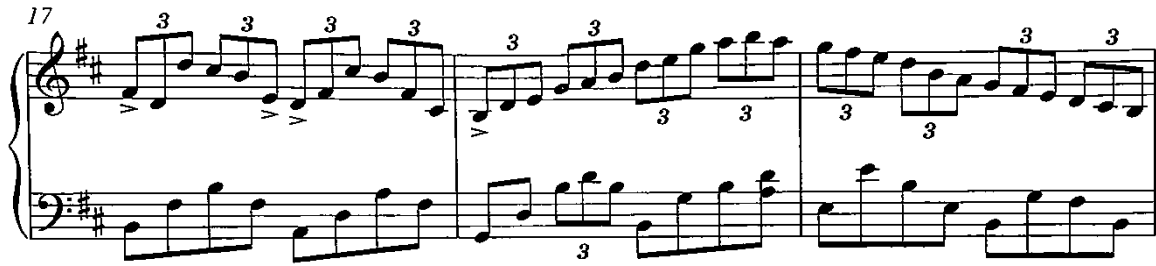


Figure 3.16. “Little Variations,” mm. 17–19, main melody appears as the first note in the triplet measures



Figure 3.17. “Little Variations,” mm. 24–32, use of ninths and parallel octaves in both variations 1 and 2

The left-hand accompaniment pattern varies from one variation to another. The patterns comprise of Alberti bass in the theme and variation 1, followed by blocked chords in variation 2. The blocked chords are composed in large spans up to tenths, which could be possibly played as rolled chords. Despite the changes in the accompaniment pattern, the melody is constantly harmonized by descending bass lines.

Both solo and accompanying parts have multiple technical and artistic demands (see table 3.7). The technical considerations include rhythmic complexity, parallel

octaves, large-span chords, and sound balance. The rhythmic complexity of two against three can be found in variation 2, where the melody in triplets is accompanied by the eighth-note Alberti bass. Parallel octaves and large-span chords of ninths and tenths challenge students with small hands to project a clear melody line. Besides, the piece requires carefully balanced voices in the three-part melody. As both soprano and alto occur in the same hand, a well-controlled finger strength is crucial to bring out the main melody. Meanwhile, the artistic considerations include a singing melodic line and thematic development. Students need to bring out the melodic line expressively while build the theme with different accompaniment patterns.

Table 3.7. Overview of “Little Variations”

Little Variations Book 1, pp. 29–30		
Year of Publication	2009	
Length/Duration	39mm/2:22	
Key	D major	
Meter	4/4–2/4	
Form	Variations	
Tempo	Andantino amoroso	
Rhythm	<ul style="list-style-type: none"> - Mainly based on eighth and half notes - Includes triplets in variation 1 	
Harmony	<ul style="list-style-type: none"> - Harmonized with descending bass line - Patterns comprise of Alberti bass and blocked chords - Contains chords of tenths, which could be played as arpeggios 	
Melody	<ul style="list-style-type: none"> - Two-part melody in the right hand - Main melody in the soprano - Consists of ninths and parallel octaves 	
Technical Challenges	<ul style="list-style-type: none"> - Rhythm complexity of 2 against 3 - Projecting clear parallel octaves in the right hand - Large-span chords in ninths and tenths - Overall sound balance in the three-voice variations 	
Artistic Considerations	<ul style="list-style-type: none"> - Melodic line in singing style - Thematic development 	
Level of Difficulty	Magrath’s System: 7	PRG System: I

“Little Variations” corresponds to level 7 in Magrath’s system and level I in the PRG system. The rhythmic complexity of two against three and the presence of three-part melody contribute to its difficulties. Considering that the piece is expressive in nature, “Little Variations” acts as an appropriate introductory piece to 19th-century literature such as Felix Mendelssohn’s (1809–1847) *Songs without Words*, op. 19, and Robert Schumann’s (1810–1856) *Kinderszenen*, op. 15.

A Full Moon and an Empty Heart (2010)

“A Full Moon and an Empty Heart” is a three-voice variation set with an introduction (mm. 1–5), a theme (mm. 6–16), two variations (mm. 17–24, 25–29), and a coda (mm. 30–40). The piece is highly remarkable as it includes both key and metric modulations. It begins in the key of B-flat major (mm. 1–5), and modulates through D major (mm. 6–16), C major (mm. 17–29, 37–40), and E-flat major (mm. 30–36). In regard to time signature, the piece is mostly in 4/4 meter. 6/4 meter appears in the first half of the introduction (mm. 1–2), while 2/4 meter is used in the coda (m. 33).

The right hand plays mostly two-voice passages. As depicted in figure 3.18, the alto enters on the third beat as blocked chords in the introduction. The two-voice passages are excluded in variation 1, where the melody is played with four-note octave chords in different inversions (see fig. 3.19). The piece unexpectedly ends on a C-major seventh chord, thus creating a sense of jazz.

Distinct accompaniment patterns can be found throughout the piece. The most common pattern used is blocked chords, which can be found in the introduction, variation 2, and the coda. On the other hand, the theme is accompanied by the broken-triad figurations (see fig. 3.20) and variation 1 is accompanied by the eighth-note triplets. In

rare situations, the alto line is transferred to the left hand, interchanging between hands (see fig. 3.18). Special chords such as the flat-sixth and secondary dominant are employed, which usually occur prior to the dominant chords.



Figure 3.18. “A Full Moon and an Empty Heart,” mm. 1–4, two-voice passages in one hand

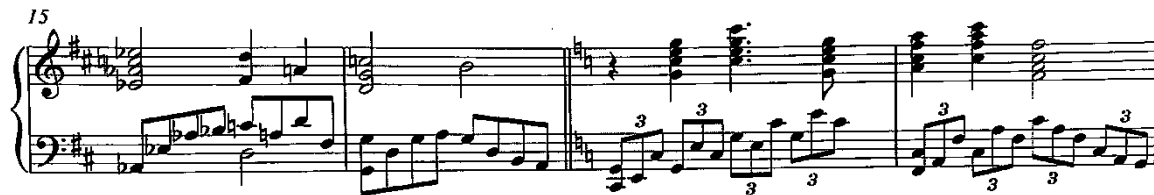


Figure 3.19. “A Full Moon and an Empty Heart,” mm. 15–18, four-note octave chords in the melody



Figure 3.20. “A Full Moon and an Empty Heart,” mm. 5–9, theme accompanied by broken-triad figurations

“A Full Moon and an Empty Heart” captures a sense of challenge and difficulty (see table 3.8). The sound balance in the three-part texture, rhythmic complexity of three against two in variation 1, and the melody in four-note chords of varied inversions are technically demanding; the key, metric modulations, and the flowing musical passages are artistically challenging.

The technical and artistic considerations in “A Full Moon and an Empty Heart” are comparable to level 8 in Magrath’s system and level I in the PRG system. It is suitable for a late intermediate student who loves impressionist music.

Table 3.8. Overview of “A Full Moon and an Empty Heart”

A Full Moon and an Empty Heart Book 2, pp. 21–22		
Year of Publication	2010	
Length/Duration	40mm/Est. 2:01	
Key	B \flat –D–C–E \flat –C major	
Meter	6/4–4/4–2/4	
Form	Variations	
Tempo	Andantino tranquillo	
Rhythm	<ul style="list-style-type: none"> - Predominantly based on eighth, quarter, and half notes - Triplets against eighth and quarter notes in variation 1 	
Harmony	<ul style="list-style-type: none"> - Patterns include blocked chords, broken-triad figurations, and eighth-note triplets - Employs special chords such as flat-VI and secondary dominants 	
Melody	<ul style="list-style-type: none"> - An intro, theme, two variations, and a coda - Two-voice passages in one hand - Octave chords in variation 1 - Ends on a C-major seventh chord 	
Technical Challenges	<ul style="list-style-type: none"> - Projection of the main melody through three-part voice - Rhythmic complexity of 3 against 2 - Four-note chords in different inversions 	
Artistic Considerations	<ul style="list-style-type: none"> - Key and metric modulations - Flowing musical passages 	
Level of Difficulty	Magrath’s System: 8	PRG System: I

Love Song No. 7 (2015)

Performed in a moderately slow tempo, “Love Song No. 7” consists of a theme (mm. 1–14), two variations (mm. 15–28, 44–58), a transition (mm. 29–43), and a coda

(mm. 58–61). This tender and loving piece requires the performer to work with many unexpected changes in dynamics, accompaniment styles, keys, and meters.

The dynamics and accompaniment styles constantly change through the piece. As depicted in figure 3.21, the moderately soft theme utilizes mostly broken arpeggiated chords. This is in contrast to variation 1, where rolled broken triads are used to accompany the loud melody in octaves (see fig. 3.22). The dynamics quickly, almost abruptly, change to *piano* (soft) in the transition. It then gradually develops until it reaches *mezzo forte* (moderately loud) in variation 2, where the eighth-note triplet accompaniment is played against the straight-eighth melody (see fig. 3.23). The accompaniment pattern continues until it ends softly in the coda.



Figure 3.21. “Love Song No. 7,” mm. 1–5, broken arpeggiated chords in the theme



Figure 3.22. “Love Song No. 7,” mm. 17–21, octave melody accompanied by rolled broken triads



Figure 3.23. “Love Song No. 7,” mm. 46–49, eighth-note triplet accompaniment playing against the straight-eighth melody

Multiple key and metric modulations are employed in the piece. The set begins in B-flat major (mm. 1–14), and modulates through G-flat major (mm. 15–28), G major (mm. 44–58), and C major (mm. 59–61). There is a lack of tonal center in the transition (mm. 29–43), which serves as a long preparation for the dominant chord of the forthcoming key of G major (see fig. 3.24). Interchanges of time signatures between 2/4 and 3/4 meters occur in the transition.



Figure 3.24. “Love Song No. 7,” mm. 33–40, preparation for the dominant chord of G major key in the transition

“Love Song No. 7” is technically and artistically challenging (see table 3.9). Its technical considerations include harp-like rolling chords in variation 1, the voicing of the melodic line in the octave passages, and the rhythmic complexity of three against two in variation 2. Its artistic considerations include sudden change of dynamics and the use of rubato between sections.

The difficulties in this composition are equivalent to level 8 in Magrath’s system and level I in the PRG system. The utilization of key and metric modulations, abrupt

changes of dynamics, and contrasting accompaniment patterns make the piece an accessible work for a late intermediate student who loves Romantic literature with emotional peaks and drops.

Table 3.9. Overview of “Love Song No. 7”

Love Song No. 7 Book 6, pp. 24–25		
Year of Publication	2015	
Length/Duration	61mm/Est. 2:29	
Key	B \flat –G \flat –G–C major	
Meter	3/4–2/4	
Form	Variations	
Tempo	Andantino amoroso	
Rhythm	<ul style="list-style-type: none"> - Predominantly based on eighth notes - Triplets as accompaniment in variation 2 	
Harmony	<ul style="list-style-type: none"> - Use of broken arpeggiated chords, rolled broken triads, and triplets - Long transition that based on dominant chord 	
Melody	<ul style="list-style-type: none"> - A theme, 2 variations, a transition, and a coda - Octave passages in variation 1 	
Technical Challenges	<ul style="list-style-type: none"> - Harp-like rolling chords - Voicing skill in melodic octave passages - Rhythmic complexity of 3 against 2 	
Artistic Considerations	<ul style="list-style-type: none"> - Sudden change of dynamics - Rubato 	
Level of Difficulty	Magrath’s System: 8	PRG System: I

Love Song No. 5 (2016)

“Love Song No. 5” is a variation set in 4/4 meter. This is a peculiar piece amongst *Alicia’s Piano Books* and is given a subtitle entitled “The Mellow, Stuck-in-the-Past French Hornist.” Sukarlan composed the piece in order to attain his goal—encouraging the young pianists to explore other musical instruments—in the sixth book. Hence imagination is required in performing the piece as a French horn and piano duet.

The piece is structured with an introduction (mm. 1–4), theme (mm. 5–13), two variations (mm. 17–23, 28–34), two short transitions (mm. 14–16, 24–27), and a coda (mm. 35–41). The introduction begins with an alternating third-and-sixth accompaniment in the right hand, followed by a “horn call” melody in the left hand on the fourth beat. Echo sounds of the melody are transposed a diminished 5th below in B major key after two measures (see fig. 3.25). In the theme, the triplet accompaniment is continued, with occasional harp-like sixteen-note figurations between the musical phrases (mm. 7–8, 11) (see fig. 3.26). These figurations are later found in both transitions. In variation 1, the right hand takes over the melody line, accompanied by the sixteen-note figurations in the left hand. As shown in figure 3.27, this particular variation challenges students to play polyrhythms (quarter-note triplets against sixteenth notes). In the next variation, a hand-crossing technique is applied in the left-hand accompaniment (see fig. 3.28). The coda resembles the introduction, except that it includes a portion of the theme before the “horn call.”

The unusual harmony contributes to the peculiar quality of this piece. In the introduction, the “horn call” in F major is followed by an echo in B major through direct modulation. The theme then modulates to E major through its pivot chord—B major. Both transitions are responsible for the key preparation in variations 1 and 2 that follows. Hence, the transitions are based on the dominant chords of F-sharp major in variation 1 and B-flat major in variation 2 respectively. The B-flat major key in variation 2 remains until the end of the piece.

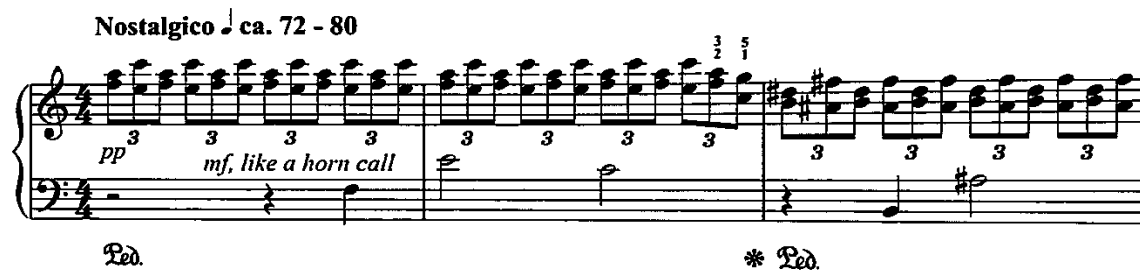


Figure 3.25. “Love Song No. 5,” mm. 1–3, “horn call” followed by echo sounds on a diminished 5th below

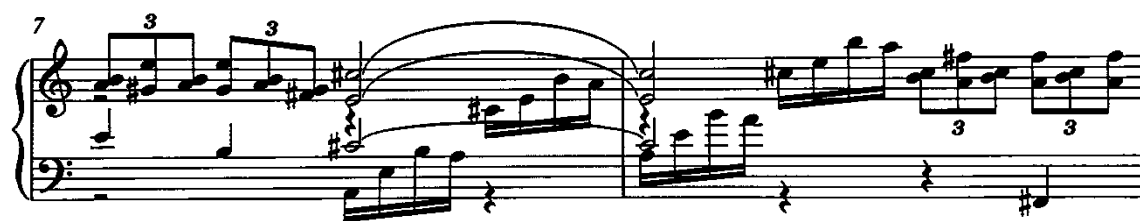


Figure 3.26. “Love Song No. 5,” mm. 7–8, harp-like sixteen-note figurations in the accompaniment



Figure 3.27. “Love Song No. 5,” mm. 17–18, rhythmic complexity of 3 against 8



Figure 3.28. “Love Song No. 5,” mm. 28–31, hand-crossing technique in the left-hand accompaniment

“Love Song No. 5” offers a great number of challenges. These include rhythmic complexity of three against eight in variation 1; hand crossing in the second variation; alternating roles of hands between melody and accompaniment; and fingering complexity

in the chord and arpeggiated figurations. On the artistic side, the pianist must perform an imaginative French horn and piano duet; explore the tonal possibilities of imitating the sound of a “horn” on the piano; observe a wide range of dynamics from *pp* to *f*; and control the balance of sound between the melody and the accompaniment.

Table 3.10. Overview of “Love Song No. 5”

Love Song No. 5 Book 6, pp. 36–38	
Year of Publication	2016
Length/Duration	41mm/Est. 2:32
Key	F–B–E–F#–Eb–Bb major
Meter	4/4
Form	Variations
Tempo	Nostalgico
Rhythm	<ul style="list-style-type: none"> - Quarter-note triplets against sixteenth notes (3 against 8) - Theme accompaniment alternates between sixteenth notes and eighth-note triplets
Harmony	<ul style="list-style-type: none"> - Accompaniment alternates between hands - Hand-crossing accompaniment in variation 2
Melody	<ul style="list-style-type: none"> - An introduction, theme, 2 variations, 2 transitions, and a coda - Echo sounds are portrayed in both the introduction and coda - Melody alternates between hands
Technical Challenges	<ul style="list-style-type: none"> - Rhythmic complexity of 3 against 8 - Hand-crossing accompaniment - Alternating roles of hands between melody and accompaniment - Fingering complexity in the chord and arpeggiated figurations
Artistic Considerations	<ul style="list-style-type: none"> - An imaginative French horn and piano duet - Sound imitation of “horn” on the piano - Wide range of dynamics from <i>pp</i> to <i>f</i> - Sound balance between the melody and the accompaniment
Level of Difficulty	Magrath’s System: 8 PRG System: I

Based on the considerations stated above, “Love Song No. 5” is equivalent to level 8 in Magrath’s system and level I in the PRG system. Its musical elements such as

the alternating third-and-sixth accompaniment and the bustling sixteenth accompaniment make the composition a suitable introductory piece to masterworks such as Frédéric Chopin's (1810–1849) *Barcarolle in F-sharp Major*, op. 60, and *Etude in C minor*, op. 10, no. 12.

To Adam G., with Gratitude (2009)

Written for either piano or celesta, “To Adam G., with Gratitude” is dedicated to Adam Gyorgy (b. 1982), a Hungarian pianist and a friend of Sukarlan. The D-major variation set has an introduction and a theme that are followed by three variations. It is mostly in 4/4 meter, aside from the theme (mm. 4–13) and the first variation (mm. 14–22) in an unusual 10/8 meter, and a short transition (m. 32) in 2/4 meter.

The name “Adam G.” is the basis of musical motives used in the introduction and accompanying material. All of the letters in “Adam G.” are part of the musical alphabet, except for the letter “M.” As shown in the text beneath the tempo marking in figure 3.29, Sukarlan treats the letter “M” as letter “I,” which is pronounced as “ee” in the Indonesian language. Hence the name “Adam G.” is presented as the motif “A–D–A–E–G” in the piece. As the five-letter motif replicates twice in the bass line, it results in a 10/8-meter theme accompaniment (see fig. 3.29).

Liberamente, "dreamy" Ananda Sukarlan

A D A M(i) G

p (una corda, ad. lib)

Andante e molto tranquillo

A d a m G

mf, marcato ma cantabile

pp, con molto pedale

Figure 3.29. “To Adam G., with Gratitude” mm. 1–5, name motif in the introduction and in the theme accompaniment

The dream-like piece begins softly and sweetly. In the theme, the single-note melody is accompanied by the name motifs. As shown in figure 3.30, a brief alternation between hands in the accompaniment is used at the end of variation 1. The name motifs remain in the first variation, accompanying the arpeggiated melody with large intervals up to a perfect 11th (see fig. 3.31). The second variation occurs as a turning point. It is presented as a four-part chorale in an even slower tempo. Technical difficulties such as the rhythmic complexity of three against four and the wide intervals in one hand are found in this particular variation (see fig. 3.32). A transition (m. 32) leads to variation 3, where the quintuplets are used in both the melody and the arpeggiated accompaniment (see fig. 3.33). As in variation 1, its melody consists of large hand spans up to a perfect 11th, while its accompaniment encompasses a wide range of the keyboard from D2 to C5. The piece concludes with a tonic chord in first inversion.



Figure 3.30. “To Adam G., with Gratitude” mm. 10–13, brief alternation between hands in the accompaniment



Figure 3.31. “To Adam G., with Gratitude” mm. 18–21, large intervals of arpeggiated melody in variation 1

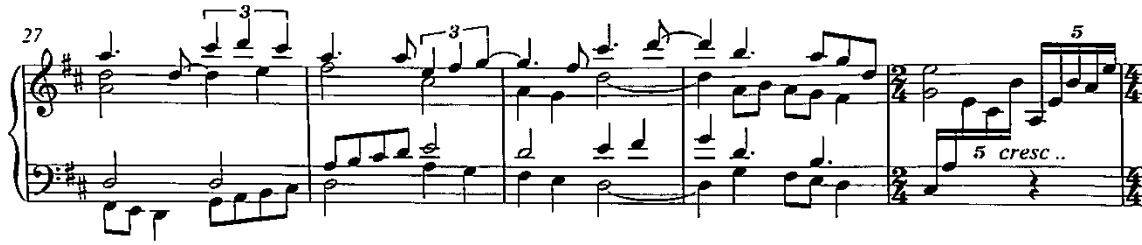


Figure 3.32. “To Adam G., with Gratitude” mm. 27–31, variation 2 with rhythmic complexity and a wide range of intervals in one hand

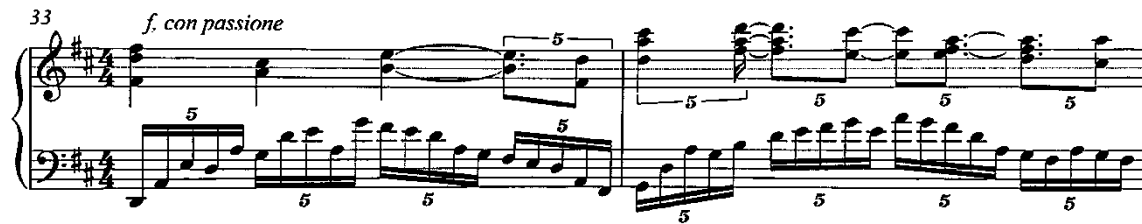


Figure 3.33. “To Adam G., with Gratitude” mm. 33–34, variation 3 in quintuplets

In terms of musical substance and technical value, “To Adam G., with Gratitude” is appropriate for a late intermediate student (see table 3.11). Its artistic considerations include sufficient tonal ability to imitate the timbre of music boxes; and create a hypnotizing lullaby by using the pedal. In his blog, Sukarlan draws special attention to the theme and variation 1. In these two sections, the melody and accompaniment should be presented as two disparate music boxes, where one of the music boxes (the accompaniment) appears to be more distant, while the other music box (the melody) is very close to ear.¹⁰ Therefore a “marcato” touch is needed for the right-hand melody to sound like a vibraphone. Furthermore, Sukarlan discusses the importance of the pedal to create a hypnosis effect.¹¹ Students should use as much pedal as possible, and change it

¹⁰ Ananda Sukarlan, “That’s What Friends Are For,” *Andy's Skyblogger's Log* (blog), July 31, 2013, <https://andystarblogger.blogspot.com/2013/07/thats-what-friends-are-for.html>.

¹¹ Ibid.

when the texture becomes muddy, or when the chord changes. Meanwhile its technical considerations are the unusual 10/8 meter (theme and variation 1) and quintuplets (variation 3); rhythmic complexities of 3 against 4 (m. 27) and 4 against 5 (m. 37); large hand spans up to perfect 11ths (mm. 18, 35); voicing skill in the four-part chorale (variation 2); and flexible wrist movements for the accompaniment with wide keyboard range (variation 3).

Table 3.11. Overview of “To Adam G., with Gratitude”

To Adam G., with Gratitude Book 2, pp. 19–20	
Year of Publication	2009
Length/Duration	38mm/2:19
Key	D major
Meter	4/4–10/8–2/4
Form	Variations
Tempo	Liberamente—Andante e molto tranquillo—Quasi doppio lento
Rhythm	- Theme in 10/8 meter - Variation 3 in quintuplets - Figurations of 3 against 4 and 4 against 5
Harmony	- Theme accompaniment is based on name motif “Adam G.” - Brief alternation between hands in the accompaniment - Wide keyboard range in the arpeggiated accompaniment
Melody	- Introduction is based on the name motif “Adam G.” - Arpeggiated melody in variation 1 - 4-part chorale section in variation 2
Technical Challenges	- Unusual rhythms of quintuplets and 10/8 meter - Rhythmic complexities of 3 against 4 and 4 against 5 - Large hand spans up to perfect 11ths - Voicing skill in the four-part chorale in variation 2 - Flexible wrist movement for the accompaniment in wide range
Artistic Considerations	- Portrays two music boxes in the theme and variations 1 - Creates a hypnotizing lullaby by using the pedal
Level of Difficulty	Magrath’s System: 9 PRG System: I

The difficulty of “To Adam G., with Gratitude” is indistinguishable from level 9 in Magrath’s system and level I in the PRG system. It requires a strong sense of rhythm in mixed meters which is similar to Robert Starer’s (1924–2001) “Dancing Next Door” from *At Home Alone*. Recommended preparatory pieces for bell sounds and irregular rhythms include Samuel Adler’s (b. 1928) “Bells and Harps” from *Gradus*, book III, no. 18, and Béla Bartók’s (1881–1945) “Bulgarian Rhythm” from *Mikrokosmos*, vol. 4, no. 113.

For Thy Sweet Love Remember’d Such Wealth Brings (2015)

The title of this piece, “For Thy Sweet Love Remember’d Such Wealth Brings” was inspired by a phrase in William Shakespeare’s (1564–1616) *Sonnet 29*. The G-major piece is composed with a four-part counterpoint. Throughout the piece, the bass line is comprised of whole notes while the inner-voice accompaniment is based on eighth notes.

“For Thy Sweet Love Remember’d Such Wealth Brings” introduces a theme (mm. 1–17) with two variations (mm. 18–27, 28–35). The piece begins with a soft and flowing accompaniment in the soprano and the alto. In the following measure, a cantor is introduced in the tenor (see fig. 3.34). The soprano and the tenor exchange their roles in variations 1 and 2, where the soprano carries the main melody while the tenor takes charge of the inner-voice accompaniment (see fig. 3.35). This textural change continues in variation 2, where the main melody in the soprano is now in octaves as shown in figure 3.36. The piece concludes with an ascending arpeggiated passage in the tonic.

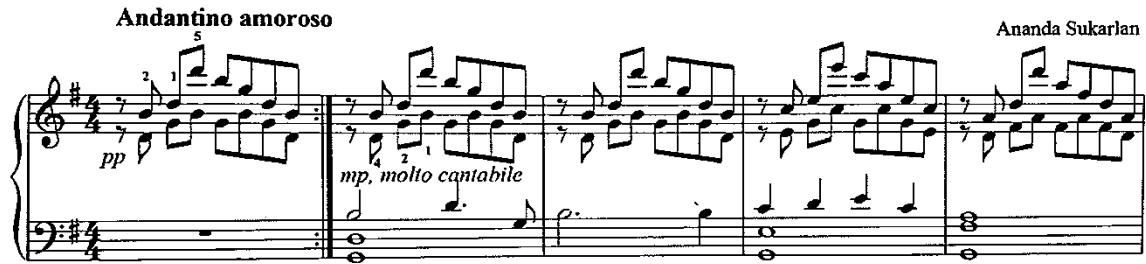


Figure 3.34. “For Thy Sweet Love Remember’d Such Wealth Brings” mm. 1–5, cantor in the tenor



Figure 3.35. “For Thy Sweet Love Remember’d Such Wealth Brings” mm. 16–20, soprano as main melody and tenor as inner-voice accompaniment in variation 1

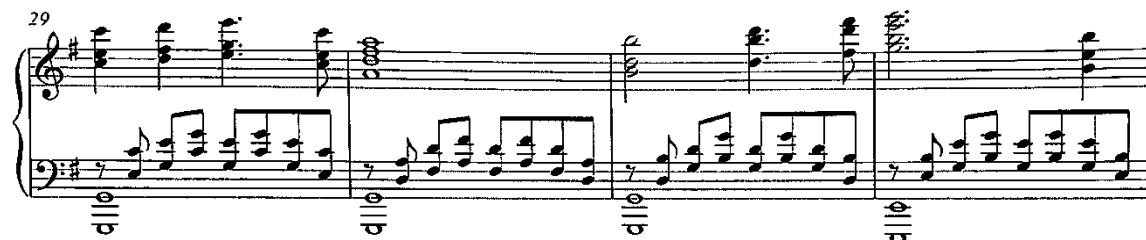


Figure 3.36. “For Thy Sweet Love Remember’d Such Wealth Brings” mm. 29–32, octave melody in variation 2

Remarkable chords and rhythms add color and vitality to the piece. Distinctive chords such as V^{sus4} (mm. 5, 13, 21, 30) and flat-VI (m. 25) are found throughout the piece. These chords add extra color tones in the harmony. As shown in the previous figure 3.35, the rhythmic complexity of three against four is found at the end of the theme in measure 17.

The technical and artistic considerations for the piece are outlined in table 3.12. “For Thy Sweet Love Remember’d Such Wealth Brings” is technically demanding as it requires: a refined ability to voice the four-part texture; the use of hand alternation in the

inner-voice accompaniment; multiple roles (ATB) for the left hand in the theme; a wide range of the intervals up to a perfect 11th in the arpeggiated chords; and the rhythmic complexity of three against four. It is also artistically challenging in its flowing accompaniment and its expressive writing with rubato.

Table 3.12. Overview of “For Thy Sweet Love Remember’d Such Wealth Brings”

For Thy Sweet Love Remember’d Such Wealth Brings	
Book 5, pp. 34–35	
Year of Publication	2015
Length/Duration	35mm/Est. 1:56
Key	G major
Meter	4/4
Form	Variations
Tempo	Andantino amoroso
Rhythm	<ul style="list-style-type: none"> - Bass line formed by whole notes - Inner-voice accompaniment formed by eighth notes - Rhythmic complexity of three against four (m. 17)
Harmony	<ul style="list-style-type: none"> - Wide interval range of arpeggiated chords - Includes V^{sus4} and flat-VI
Melody	<ul style="list-style-type: none"> - 4-voice melody: melody line accompanied by inner voices and bass - Melody moves from tenor (theme) to soprano (var. 1 and 2) - Melody in octave passages (var. 2)
Technical Challenges	<ul style="list-style-type: none"> - Voicing the 4-part texture - Hand alternation in the inner-voice passages - LH takes up to 3 roles (ATB) in the theme - Wide range of intervals up to perfect 11ths in the arpeggiated chords - Rhythmic complexity of three against four
Artistic	- Flowing accompaniment
Considerations	- Expressive melody with rubato
Level of Difficulty	Magrath’s System: 9 PRG System: I

Taking into account that the technical and artistic components suit an early advanced student, “For Thy Sweet Love Remember’d Such Wealth Brings” could be

placed at level 9 in Magrath's system and level I in the PRG system. The applications of four-part texture, heart-felt melody, and inner-voice accompaniment made "For Thy Sweet Love Remember'd Such Wealth Brings" an accessible piece for students who admire but are not ready to play *Widmung*, S. 566—an arrangement by Franz Liszt (1811–1886).

Mother's Love (2013)

"Mother's Love" is a virtuosic short piece that employs the motifs from Sukarlan's own commissioned music for the Indonesian film *Air Mata Terakhir Bunda* (Mother's Last Drop of Tears), a movie directed by Endri Pelita.¹² The piece consists of a long introduction (mm. 1–22), followed by a theme (mm. 23–30), three variations (mm. 31–38, 47–54, 55–62), a transition (mm. 39–46), and a coda (mm. 63–68).

The piece incorporates different musical styles, which involve serialism (mm. 1–4) and blues (mm. 4–22) in the introduction. The dodecaphonic technique is not strictly applied. Except for the first two measures in the right hand as shown in figure 3.37, the other sessions do not follow the orderings of the twelve pitch classes. At the end of the serialism, sixteen measures of blues arise in binary form (see fig. 3.37). The blues rounds off with an unexpected flat-VI in G major, which at the same time serves as a pivot chord in a modulation to D major.

A simple melody with multifarious accompaniment styles is featured in the remaining sections. As illustrated in figure 3.38, the single-note melody in the theme is accompanied by the arpeggiated figurations in triplets that based on circle of fifths (I–IV–ii–V–iii–vi). These triplet figurations are divided between hands, resulting in

¹² Sukarlan, "That's What Friends Are For."

accompaniment as well as melody in the right hand. The triplet figurations are carried forward to variation 1 to accompany the four-note octave melody. A long transition is inserted between variations 1 and 2. Figure 3.39 depicts the intensification of the transition from the rhythmic complexity of two against three (eighths versus eighth-note triplets) to four against six (sixteenths versus sixteenth-note triplets). Intensity is heightened towards the climax of variation 2, where the four-note octave melody is harmonized by the blocked triads in different inversions. These triads are all in triplets as shown in figure 3.40. The intensity lessens in variation 3 with sudden soft sounds in F major. In this section, lower voices contain mainly whole notes, accompanying the two-part melody in large leaps up to a perfect 11th (see fig. 3.41). The dynamic level continues to get softer, modulating through the keys of A-flat and D-flat major, until it concludes with a perfect cadence.

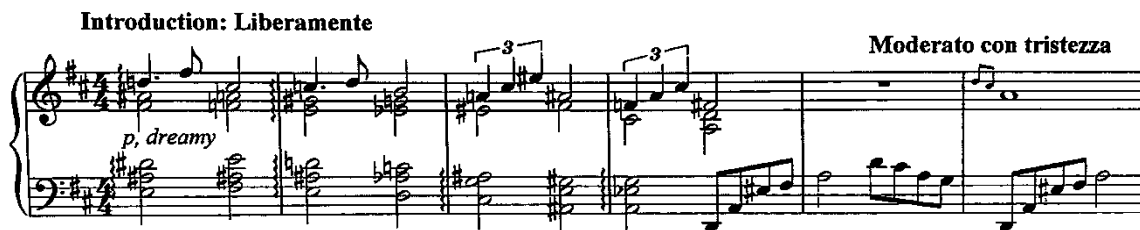


Figure 3.37. “Mother’s Love,” mm. 1–6, strict twelve-tone rule applied only in the right hand of the first two measures

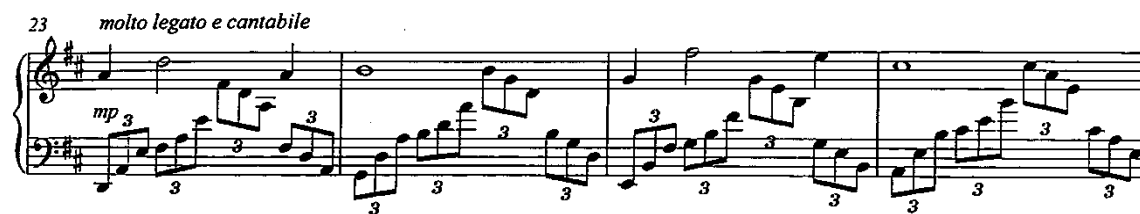


Figure 3.38. “Mother’s Love,” mm. 23–26, theme accompanied by the triplet figurations that based on circle of fifths



Figure 3.39. “Mother’s Love,” mm. 39–44, intensification of the transition from the rhythmic complexity of two against three to four against six

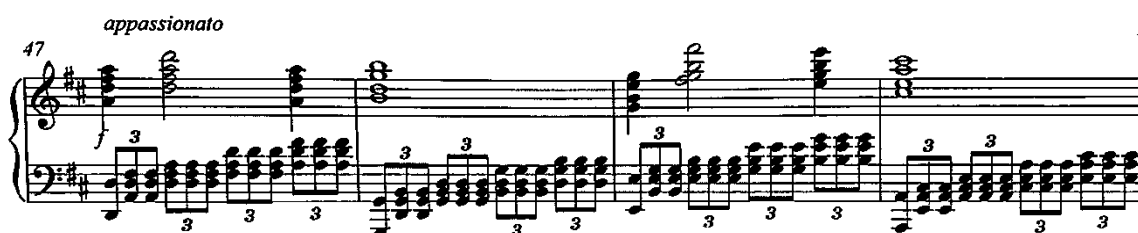


Figure 3.40. “Mother’s Love,” mm. 47–50, octave melody harmonized by the triad inversions in triplets

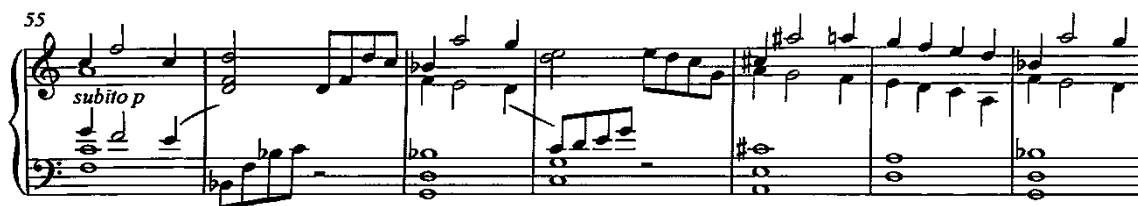


Figure 3.41. “Mother’s Love,” mm. 55–61, two-part melody with large leaps

“Mother’s Love” manifests a lot of technical and artistic dilemmas (see table 3.13). The technical difficulties are the rhythmic complexity of two against four and four against six in the transition; skilled voicing of the melody; careful attention to the fingerings; and alternation of hands in the arpeggiated figurations (theme and variation 1). The artistic considerations are thematic development, different musical genres and keys, and multifarious accompaniment patterns.

Table 3.13. Overview of “Mother’s Love”

Mother’s Love Book 3, pp. 35–37	
Year of Publication	2013
Length/Duration	68mm/Est. 3:52
Key	Serialism–Blues–D–F–A \flat –D \flat major
Meter	4/4
Form	Variations
Tempo	Introduction: Liberamente—Moderato con tristezza
Rhythm	- 3 against 2 and 4 against 6 in the transition - Accompaniment mostly based on triplet figurations
Harmony	- Theme based on circle of fifths: I–IV–ii–V–iii–vi–ii–V–I - Includes blocked triads and arpeggiated figurations in triplets
Melody	- All twelve tones are applied in the right-hand chords in mm. 1–2 - Motifs based on Sukarlan’s own commissioned music in the film <i>Air Mata Terakhir Bunda</i> (Mother’s Last Drop of Tears) - Melody in octave passages and large intervals up to a perfect 11th
Technical Challenges	- Rhythmic complexity - Voicing skill of the melody - Requires careful attention to fingerings - Accompaniment divides between hands
Artistic Considerations	- Thematic development - Diversified musical genres and keys - Multifarious accompaniment patterns
Level of Difficulty	Magrath’s System: 10 PRG System: A

By reviewing the challenges stated above, “Mother’s Love” is considered to be level 10 in Magrath’s system and level A in the PRG system. The large-span chords, difficult fingerings, and voicing skills made “Mother’s Love” equivalent to pieces such as *Notturmo in G Minor* by Fanny Mendelssohn Hensel (1805–1847) and “Whims” from *Fantasiestücke*, op. 12, by Schumann. Besides, the multiple genres in “Mother’s Love”

made it a three-in-one introductory piece to twelve-tone music, blues, and variation idiom.

Call Me but Love (2014)

“Call Me but Love” is a serenade that resulted from a conversation between Sukarlan and his daughter, Alicia.¹³ Their discussion was about the balcony scene of Act 2, Scene 2 in *Romeo and Juliet* by Shakespeare, where Romeo and Juliet reveal their love to each other. Sukarlan wrote “Call Me but Love” as a musical depiction of this particular scene, and the title came from Romeo’s text: “Call me but love, and I’ll be new baptized. Henceforth I never will be Romeo.”¹⁴

The piece is unique due to the frequency of modulatory passages. The 8-measure theme and its variations contain two to three keys each. After a serious C-minor introduction (mm. 1–7), the theme or the love song (mm. 7–15) makes a dramatic change to E-flat major in the second phrase as shown in figure 3.42. The variations continue this tendency, where variation 1 (mm. 29–38) modulates from C to A-flat and B-flat major; variation 2 (mm. 52–61) from G to E-flat major; and variation 3 (mm. 61–70) from C to A-flat and F-sharp major. In the transitions, modulation occurs as well from E-flat to G major (mm. 16–29) and from C to B major (mm. 38–52) respectively. These modulated keys enrich the piece through the use of tonal colors and chromatic events. They may have no direct relationship harmonically, but they are formed by the creative process of synesthesia, as Sukarlan sees the chords as colors.¹⁵

¹³ Ananda Sukarlan, “Foreword to Alicia’s 4th Piano Book,” *Andy’s Skyblogger’s Log* (blog), April 16, 2014, <https://andystarblogger.blogspot.com/2014/04/foreword-to-alicias-4th.html>.

¹⁴ Ibid.

¹⁵ Yong (author), interview with Ananda Sukarlan.

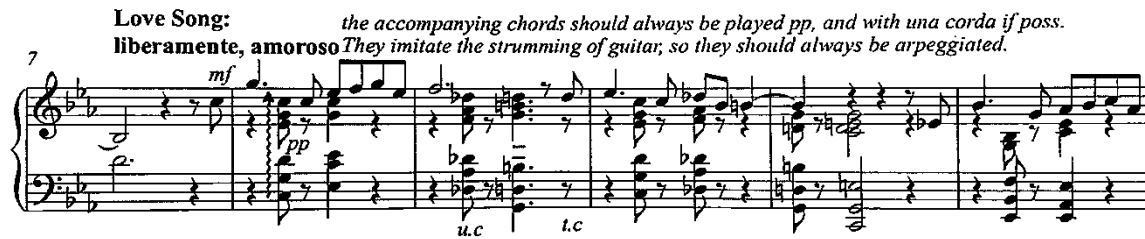


Figure 3.42. “Call Me but Love,” mm. 7–12, modulation of C minor to E-flat major key in the theme

In this three-voice piece, a simple melody is accompanied by complex rhythms and figurations. As shown in previous figure 3.42, the theme in the soprano is accompanied by soft, arpeggiated chords, which imitate the strumming sound of a guitar. The texture is similar to this in variations 1 and 3. Conversely, in variation 2, the alto takes over the leading role. It is accompanied by a broken-chord triplet accompaniment in the soprano and blocked chords in the bass (see fig. 3.43). The triplet accompaniment is written in the various polyrhythms of two against three (eighths versus eighth-note triplets) and three against four (eighth-note triplets versus sixteenths). In the transitions, the employment of sextuplets (m. 19), quintuplets (m. 23), and triplet accompaniment (mm. 38–52) leads to more polyrhythms of two against three (eighths versus eighth-note triplet) and two against five (eighths versus quintuplets) as shown in figure 3.44. The rhythmic difficulty is increased in the second transition, where octaves doublings in the theme are accompanied by the triplet figurations (see fig. 3.45).

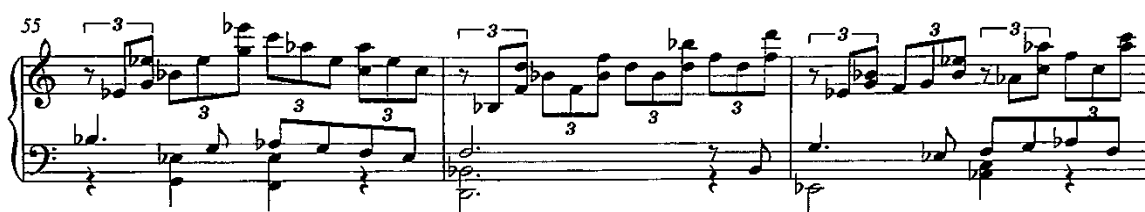


Figure 3.43. “Call Me but Love,” mm. 55–57, melody in the alto, accompanied by the broken-chord triplet in the soprano and blocked chords in the bass

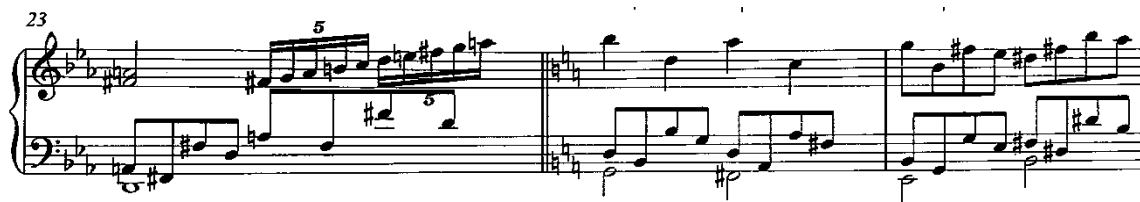


Figure 3.44. “Call Me but Love,” mm. 23–25, eighths against quintuplets in the first transition



Figure 3.45. “Call Me but Love,” mm. 48–50, octave passages accompanied by the triplet figurations

The three-page piece has considerable technical and artistic difficulties (see table 3.14). Besides the rhythmic complexity and the double-note triplet accompaniment as stated above, the alternation of alto voice between hands is technically challenging. Basically, one hand is responsible for two voices, and students need to control the voicing well in both hands. The artistic difficulties cover the numerous key and metric (4/4–3/4–2/4) modulations, sound imitation of a strumming guitar, thematic development, and the use of the soft and sustaining pedals.

“Call Me but Love” corresponds to level 10 in Magrath’s system and level A in the PRG system. This piece with Romantic sonorities calls for a mature voicing with strong rhythmic sense. Hence the composition is similar to “By the Lake of Wallenstadt” from *Years of Pilgrimage*, S. 160, by Liszt and *The Seasons*, op. 37b by Peter Ilyich Tchaikovsky (1840–1893). It is recommended for advanced students who love programmatic music within a lyrical setting.

Table 3.14. Overview of “Call Me but Love”

Call Me but Love Book 4, pp. 39–41		
Year of Publication	2014	
Length/Duration	70mm/Est. 4:03	
Key	Cm–Eb–G–C–Ab–Bb–C–B–G–Eb–C–Ab–F#	
Meter	4/4–3/4–2/4	
Form	Variations	
Tempo	Introduzione: Andantino religioso Love Song: Liberamente, amoroso	
Rhythm	<ul style="list-style-type: none"> - Use of quintuplets and sextuplets - Complex rhythms such as 2 against 5 and 3 against 2 or 4 - Triplets as accompaniment 	
Harmony	<ul style="list-style-type: none"> - Enriches with tonal colors and chromatic events - Ends on F# major seventh 	
Melody	<ul style="list-style-type: none"> - An introduction, theme, 2 transitions, and 3 variations - Three-part voice - Each variation is set in two to three keys - Melody taken by alto in variation 2 - Octave melody in the second transition 	
Technical Challenges	<ul style="list-style-type: none"> - Rhythmic complexity - Alto splits between hands - Voicing skill - Double-note triplet accompaniment in variation 2 	
Artistic Considerations	<ul style="list-style-type: none"> - Key and metric modulations - Sound imitation of a strumming guitar - Thematic development - Soft and sustain pedals 	
Level of Difficulty	Magrath’s System: 10	PRG System: A

Variations and Parodies on Daljono’s “Bintang Kecil” (2016)

“Variations and Parodies on Daljono’s ‘Bintang Kecil’” (Little Star) is based on an Indonesian children’s folk song, “Bintang Kecil,” written by the Indonesian composer R. Geraldus Daljono Hadisudibyo (1912–1977). As with a Classical variation set, the piece is outlined with an introduction (mm. 1–4), theme (mm. 4–14), seven variations

(mm. 14–94), and a coda (mm. 94–96). It is mostly written in 4/4 meter, with the exception of 3/4 meter in the introduction, variation 7, and the coda.

In each section, the melody and accompaniment are uniquely presented. The piece begins with descending lines of unusual tonality, where E-flats are inlaid in the A harmonic minor tonality (see fig. 3.46). The theme is then introduced using a C-major melody in a four-voiced setting. As shown in figure 3.47, the subject is in the soprano. Variation 1 (mm. 14–22) brings about a dramatic change, where the four-part melody turns into a Schumann-like, furious section in A major (see fig. 3.48). The subject in the soprano is now accompanied by the sixteenth-note sextuplets in the alto, and parallel thirds and fifths in the left hand. This is followed by a 20th-century frenzy in variation 2 (mm. 22–37). This particular variation consists of sixteenth-note sextuplets in the bitonality of C and F# major. The melodic line can be found on the first note of every sextuplet as depicted in figure 3.49. Both variations 3 (mm. 37–50) and 4 (mm. 50–58) are in C major. Variation 3 contains a two-part canon with non-legato touch while in variation 4, the left hand takes over the melody, accompanied by the short and detached sustained fourths in the right hand. Two melancholy variations in parallel minor key follow. Variation 5 (mm. 59–67) contains a three-voice fugue, whilst variation 6 (mm. 67–75) includes an inverted subject with the triplet-figuration accompaniment (see fig. 3.50). In the last variation (mm. 76–94), a majestic moment occurs with octave-chord passages in C major. The piece concludes with a brief coda, where an ascending line with septuplets and sextuplet occur before the final octave chords (see fig. 3.51).

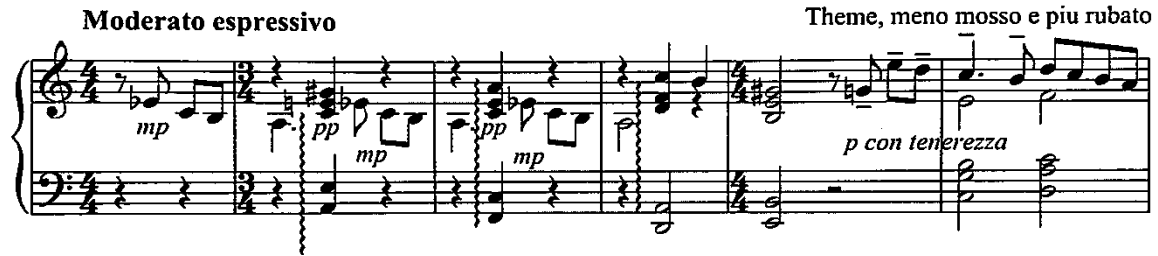


Figure 3.46. “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” mm. 1–5, unusual tonality in the introduction



Figure 3.47. “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” mm. 6–9, theme in a four-voice setting, with subject in the soprano



Figure 3.48. “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” mm. 17–18, Schumann like, furious variation 1 in A Major

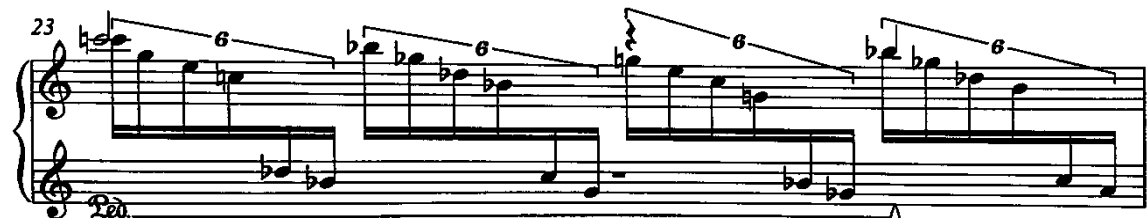


Figure 3.49. “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” m. 23, melodic line on the first note of each sextuplet in variation 2



Figure 3.50. “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” mm. 68–70, inverted subject with triplet-figuration accompaniment in variation 6

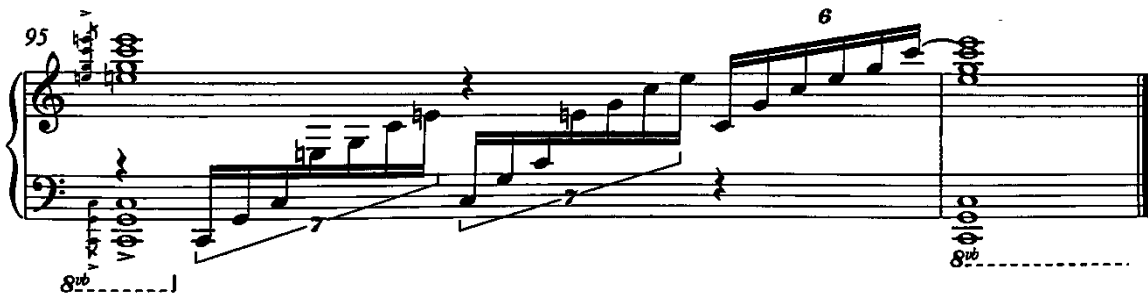


Figure 3.51. “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” mm. 95–96, ascending line of septuplets and sextuplet before the final octave chords

The lengthy piece provides considerable technical and artistic difficulties (see table 3.15). Its technical challenges include: voicing the subject; performing energetic and non-legato passages (var. 3); playing wide-spanned octave passages (var. 7); and handling the complex rhythmic settings such as triplets (theme, var. 1, 6), sextuplets (var. 1, 2, coda), and septuplets (coda). The artistic considerations are contrast of character and musical forms in each variation, and wide range of dynamics from *pp* to *fff*.

Although “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” is written based on a children’s folk song, it is designed for the concert hall, and a pianist of advanced technique.¹⁶ Its difficulties are comparable to level 10+ in Magrath’s system and level A in the PRG system. The parodies of Schumann’s musical style and the 20th-century

¹⁶ Ananda Sukarlan, “My Preface to My Transformations on Indonesian Children Songs,” *Andy’s Skyblogger’s Log* (blog), October 20, 2017, <https://andystarblogger.blogspot.com/2017/10/my-preface-to-my-transformations-on.html>.

elements within make “Variations and Parodies on Daljono’s ‘Bintang Kecil’” a great introductory piece to Schumann’s variations and Philip Glass’s (b. 1937) *Piano Etudes*.

Table 3.15. Overview of “Variations and Parodies on Daljono’s ‘Bintang Kecil’”

Variations and Parodies on Daljono’s “Bintang Kecil” Book 6, pp. 45–50	
Year of Publication	2016
Length/Duration	96mm/4:46
Key	Am–C–A–Bitonal in C and F#–C–Cm–C
Meter	4/4–3/4
Form	Variations
Tempo	Moderato espressivo
Rhythm	- Use of triplets, sextuplets, and septuplets
Harmony	- Use of sevenths (var. 1) and sustained fourths (var. 4) - E-flats are inlayed in the A harmonic minor introduction - Bitonal approach in variation 2
Melody	- Subject based on Daljono’s “Bintang Kecil” - Theme with 7 variations, include an intro and a coda - Three-to-four-part melody in the theme, variation 1, and variation 5 - Melody line on the first note of each sextuplet in variation 2 - Two-part canon approach in variation 3 - Left hand takes over the melody in variation 4 - Three-voice fugue in variation 5 - Parallel minor key in variations 5 and 6
Technical Challenges	- Voicing skill - Energetic and non-legato passages - Quick triplets in variation 6 - Octave-chord passages in variation 7 - Complicated rhythms such as sextuplets and septuplets
Artistic Considerations	- Contrasting characters and musical forms in each variation - Wide range of dynamics from to <i>pp</i> to <i>fff</i>
Level of Difficulty	Magrath’s System: 10+ PRG System: A

Variations on Ibu Sud’s “Kupu-Kupu Kemana Engkao Terbang” (2016)

“Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang’” (Butterfly Where Are You Flying To) is written as a commission by *Fundacion Musica Abierta*

(The Open Music Foundation) of Spain. The subject is based on an Indonesian children's song "Kupu-kupu Kemana Engkao Terbang," composed by the Indonesian composer Saridjah Niung (1908–1993), under the pen name of Ibu Sud (Mother Sud).

The movements of butterflies are portrayed through the melody. In the introduction (mm. 1–11), the flapping motion of the butterfly wings is modeled through the tremolos (see fig. 3.52). The alternation of tremolos between hands suggests that there are at least two butterflies in the piece. Thirds then replace the tremolos, and are shifted between hands in the theme (mm. 12–26) as illustrated in figure 3.53. The flying motion gradually increases from variations 2 to 4, with successive tempos of *poco piu mosso* (a little more faster), *vivace scherzando* (lively and playfully), and *piu vivace* (more lively). In these three variations, the butterflies are dancing mostly in the similar motion with parallel sixths (see fig. 3.54), slurred chords, octaves, and broken triads. Variation 5 (mm. 88–104) serves as a resting point with *andante moderato* (slightly faster than a walking speed). The key is uncertain at the beginning of this particular variation but F-sharp major is established in measure 96. The rapid thirds, arpeggiated figurations, and octaves (see fig. 3.55) in variation 6 (mm. 105–120) and coda (mm. 120–124) culminate in a grand ending.



Figure 3.52. "Variations on Ibu Sud's 'Kupu-Kupu Kemana Engkao Terbang,'" mm. 1–7, tremolos that model on the flapping motion of the butterfly wings



Figure 3.53. “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang,’”
mm. 19–23, thirds shifting between hands in the theme

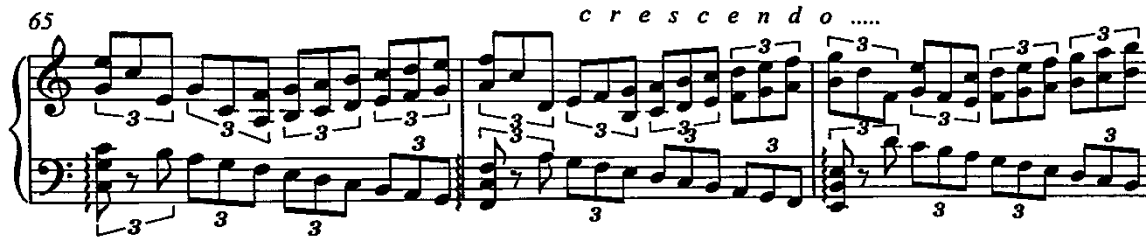


Figure 3.54. “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang,’”
mm. 65–67, parallel sixths in variation 3



Figure 3.55. “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang,’”
mm. 122–124, rapid octaves that lead towards the grand ending

A variety of figurations is found in the subordinate voices. The accompaniment is comprised of: Alberti bass in variations 1 (mm. 27–42) and 5; triplet figurations in variations 2 (mm. 43–59), 3 (mm. 60–70), and the coda; running sixteenths in variation 3; slurred thirds in variations 4 (mm. 71–87) and 6; and octave passages in the coda. The use of triplet accompaniment results in the rhythmic complexity of two against three, where the melody is performed with eighths in variation 2. Occasionally, secondary dominant and flat-sixths can be found in these accompaniment patterns.

Table 3.16. Overview of “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang’”

Variations on Ibu Sud’s “Kupu-Kupu Kemana Engkao Terbang”		
Book 6, pp. 39–44		
Year of Publication	2016	
Length/Duration	124mm/5:15	
Key	Cm–G–Ab–A–C–F#–G	
Meter	3/4–4/4	
Form	Variations	
Tempo	Introduzione: Misterioso, liberamente Theme: Allegretto semplice	
Rhythm	- 2 against 3 in variation 2 - Triplets as accompaniment in variations 2, 3, and the coda	
Harmony	- Occasional use of secondary dominants and flat-sixths - Uncertain tonal center at the starting of variation 5	
Melody	- Subject based on Ibu Sud’s “Kupu-kupu Kemana Engkao Terbang” - Imitates movements of the butterflies - Melody alternates between hands in both the introduction and theme	
Technical Challenges	- Rhythmic complexity of 2 against 3 in variation 2 - Performing clear tremolos in the introduction - Three-part voice in variation 1 - Difficult chord passages in triplets (var. 3) and slurs (var. 4) - Playing thirds with extremely fast tempo in variation 6 - Octave passages in the coda	
Artistic Considerations	- Key and metric modulations - Thematic development - Distinct dynamics, articulations and moods in each variation	
Level of Difficulty	Magrath’s System: 10+	PRG System: A

Both melody and accompaniment figurations contain significant technical and artistic challenges (see table 3.16). The technical considerations involve dealing with complicated rhythms of two against three and performing difficult passages in tremolos (introduction), three-part voice (var. 1), triplets (var. 3), slurred chords (var. 4), fast thirds (var. 6), and octaves (coda). Moreover, the key and metric modulations; thematic

development; and distinct dynamic, articulations, and moods in each variation are artistically demanding.

“Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang’” is an advanced piece which requires innumerable skills, both artistic and technical. These demands match level 10+ in Magrath’s system and level A in the PRG system. The piece is desirable for students who are ready to perform with multiple styles and keys. Learning it would be advisable after students have mastered etudes of thirds, sixths, octaves, and triplet figurations.

Conclusion

Sukarlan composes and includes a total of fifteen variation sets in *Alicia’s Piano Books*. The difficulties of these selections vary from levels 3 to 10+ in Magrath’s system and levels I to A in the PRG system. In keeping with the traditional form, the variations repeat the theme by modifying it. However, Sukarlan’s variations are notable for employing unusual short theme (two measures in “Alicia’s First Variations”), a smaller number of variations (ranges from two to seven), and a lack of clear cadences defining the start or the end. This is integrated with Sukarlan’s own compositional style by employing the Indonesian children’s folk songs, name motifs, blues, serialism, etc. The variations are highly useful in their distinct musical styles and accompaniment patterns, which ultimately stimulate the students in developing their individual artistic aims.

CHAPTER 4

ROMANTIC WALTZES

The main goal of chapter four is to discuss the pieces in *Alicia's Piano Books* that modeled after Romantic waltzes. A total of twelve waltzes is included. These selections are arranged in ascending order of difficulty. Before the detailed discussion of each piece, the chapter begins with a discussion of Sukarlan's inspiration for writing waltzes, a definition and brief history of the waltz, and the list of waltzes in progressive order. Comprehensive analyses and overview tables for each piece are provided subsequently.

Sukarlan's Inspiration for Writing Waltzes

Sukarlan wrote waltzes through the influence of his daughter, Alicia, who was drawn to waltz as a musical form because it matches her meter preference in 3/4. Sukarlan described Alicia's excitement when she heard Johann Strauss II's (1825–1899) waltzes on *Radio Clásica*—a radio station in Spain.¹

Sukarlan tended to write interesting waltzes by modifying the meters and rhythms. His ideas resulted in “An Alien's Waltz” in 7/8 meter, “A Prosthetic Leg's Waltz” with off-beat rhythm, “Waltzing Latifah” in 6/8 and 2/4 meters, “Falling in Love” in polymeter, and “Waltz, I Don't Think So” in 8/8 meter. Sukarlan described his transformation of waltzes as a game that he played with Alicia, by demonstrating that a

¹ Karen Kai Yuan Yong (author), interview with Ananda Sukarlan, September 28, 2020.

waltz does not have to be in 3/4 meter.² He defended his viewpoint with an example from the second movement of Symphony No. 6 in B minor, op. 74, by Pyotr Ilyich Tchaikovsky (1840–1893), which is a waltz in 5/4 meter. Sukarlan does not express a preference for a favorite waltz from the literature.

Definition and Brief History of Waltz

A waltz is a dance in triple time.³ The melody is frequently supported by the “oom-pah-pah” accompaniment, where one chord is used per measure with the bass note played on the first beat and the subordinate notes of chords on the second and the third beats.

The origins of the waltz are vague. Its name is likely derived from the German verb *walzen*, which denotes a turn or a rotation.⁴ The name ‘waltz’ became widely used at the end of the 18th century. It was the decade when the waltz spread quickly throughout Europe as Vienna, with its large dance halls, became a center for the waltz. Composers who wrote piano waltzes during this period included Ludwig van Beethoven (1770–1827), Johann Nepomuk Hummel (1778–1837), Carl Maria von Weber (1786–1826), and Franz Schubert (1797–1828).

In the following century, the waltz in piano music was in its full bloom. Famous composers such as Frédéric Chopin (1810–1849), Franz List (1811–1886) and Johannes Brahms (1833–1897) composed piano waltzes. The earliest waltzes of Chopin’s are short and simple with midsections, forming trios. Later, Chopin’s waltzes appear as bravura

² Ibid.

³ Andrew Lamb, “Waltz (i),” in *Grove Music Online*, Oxford University Press, accessed January 11, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.29881>.

⁴ Ibid.

pieces, where some of the contrasting sections introduce additional melodies as separate waltzes.⁵ Liszt's waltzes usually have descriptive titles such as *Grande Valse di Bravura*, S. 209; *Valse Mélancolique*, S. 210; and *Mazurka Brillante*, S. 221. Waltzes with unusual harmonic, rhythm, and coloristic effects are found in his *Valse oubliées*, S. 215.⁶ Brahms' waltzes mostly existed in other instrumentation. His *Liebeslieder Waltzes*, op. 52a and 65a, are scored for voices and piano duet, while his *Waltzes*, op. 39, is a set of sixteen short piano waltzes that are available as both solo and four-hand arrangements.

During the same period, Strauss was recognized for his outstanding orchestral waltzes. His concentration was more towards melody than rhythmic appeal. In his waltzes, Strauss lengthened the musical phrases, formed asymmetrical themes, and made more conventional use of instrumental colors.⁷ His famous waltzes comprise of *An der schönen, blauen Donau*, op. 314; *Geschichten aus dem Wienerwald*, op. 325; and *Kaiser-Walzer*, op. 437.

Later in the century, Tchaikovsky featured the waltz prominently in his compositions. Waltzes can be found in his famous ballets such as *Swan Lake* (1877), *Sleeping Beauty* (1890), and *Nutcracker* (1892). Available piano waltzes include Waltz, op. 40, no. 8, and "December" from *The Seasons*, op. 37a. A waltz with the irregular 5/4 meter is highlighted in his second movement of Symphony No. 6 in B minor, op. 74. This particular dance movement is in ternary form, where the middle section is quieter with a darker mood.

⁵ F. E. Kirby, "The Early Nineteenth Century," in *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, 2004), 195.

⁶ Ibid., 225.

⁷ Lamb, "Waltz (i)."

Sukarlan's Waltzes from *Alicia's Piano Books*

Table 4.1 outlines the order of waltzes, arranged according to the level of difficulty. The analyses for each piece are presented in this order.

Table 4.1. List of Order for Waltzes from *Alicia's Piano Books*

No.	Title	Magrath's System	PRG System
1	A Waltz from the Past	1	E
2	Waltzing Aliens	2	E
3	Slow Waltz	2	E
4	An Alien's Waltz	3	I
5	Waltzing to Parallel Universes	3	I
6	A Prosthetic Leg's Waltz	4	I
7	Waltz? I Don't Think So	4	I
8	A Waltz for All Lovers	5	I
9	Lullaby for Myself	5	I
10	Happy Waltz	6	I
11	Falling in Love	7	I
12	Waltzing Latifah	8	I

Analysis of Waltzes

A Waltz from the Past (2015)

“A Waltz from the Past” is a short, melancholy piece in A minor. The piece consists of two measures of introduction and four melodic phrases with irregular lengths, ranging between four to eight measures. Basic rhythmic figurations are employed, with occasional use of dotted rhythms in measures 3 and 6 (see fig. 4.1).

Throughout the piece, the melody is accompanied by broken and blocked fifths. The harmony is predominantly based on chords i and iv. This is evident especially at the beginning of the piece, where an alternation of chords i and iv occurs from measures 1 to 12 (see fig. 4.1). Towards the end of the piece, the A minor tonic triad is followed by an

unexpected A-flat major triad in measure 26. The flat tonic functions as a flat-sixth for the upcoming C major which concludes the piece as shown in figure 4.2.



Figure 4.1. “A Waltz from the Past,” mm. 1–8, alternation of chords i and iv in broken fifths



Figure 4.2. “A Waltz from the Past,” mm. 22–28, use of flat-sixth and Picardy third towards the end

Despite the short length, “A Waltz from the Past” provides technical and artistic demands (see table 4.2) for the pianist. The primary technical considerations consist of fingerings and intervals of sixths. As the melody constantly rises and falls, a careful fingering plan is required. Students may find several finger crossings occur in the piece. The intervals of sixths in the melody might challenge the young students with small hands. In addition, playing long phrases, dynamic balance and voicing, and a melancholy mood are artistically challenging.

“A Waltz from the Past” is appropriate for a late elementary student. Its difficulty is equivalent to level 1 in Magrath’s system and level E in the PRG system. The use of flowing melody, repeated motives, and fifths in the accompaniment make the piece a possible preparatory selection for “The Waltz that Floated Away” by David L. McIntyre (b. 1950).

Table 4.2. Overview of “A Waltz from the Past”

“A Waltz from the Past”		
Book 5, p. 1		
Year of Publication	2015	
Length/Duration	28mm/Est. 0:50	
Key	A minor	
Meter	3/4	
Form	Waltz	
Tempo	Moderato tranquillo	
Rhythm	<ul style="list-style-type: none"> - Basic rhythmic figurations - Occasional used of dotted rhythms in mm. 3 and 6 	
Harmony	<ul style="list-style-type: none"> - Harmonize with broken and blocked fifths - Alternation of chords i and iv from mm. 1–12 - Ends in the key of C major 	
Melody	<ul style="list-style-type: none"> - Formed with four irregular phrases 	
Technical	<ul style="list-style-type: none"> - Careful fingering planning, includes finger crossing 	
Challenges	<ul style="list-style-type: none"> - Plays intervals of sixths in the melody 	
Artistic	<ul style="list-style-type: none"> - Long phrases 	
Considerations	<ul style="list-style-type: none"> - Dynamic balance and voicing - Melancholy mood 	
Level of Difficulty	Magrath’s System: 1	PRG System: E

Waltzing Aliens (2015)

“Waltzing Aliens” is a moderate waltz in 3/4 meter. The 22-measure piece can be divided into two sections, where the first section (mm. 1–9) is in A minor, and the remaining section (mm. 9–22) is in its parallel key—A major. Each section consists of an antecedent and a consequent phrase. In contrast to the traditional phrase, the lengths of these phrases are slightly longer, varying from five to seven measures.

Repeated rhythmic and melodic motives are present in most parts of the piece. In each section, the rhythmic motive is reiterated from one phrase to another. To illustrate, the same rhythmic motives in the first phrase (see fig. 4.3) are repeated in the second

phrases (mm. 5–9). Duplicate melodic motives can also be found within the first two phrases. As shown in figure 4.3, the opening melodic motive is repeated twice.



Figure 4.3. “Waltzing Aliens,” mm. 1–7, repeated rhythmic and melodic motives in the first two phrases

In the accompaniment, one chord is used per measure, with the bass on the first beat. Common chords are employed and are further flourished with diminished ii (m. 8), secondary dominant (mm. 13–15), and major III (m. 20) chords. Each of the first three phrases ends with a half cadence, resulting in incomplete or suspended sounds. This is then resolved in the concluding plagal cadence.

The technical and artistic challenges in “Waltzing Aliens” are suitable for a late elementary student (see table 4.3). Voicing and control of the textural layers are technically demanding as the piece requires a sound balance between the melody, bass notes, and chords. The artistic considerations are the placement of color chords and establishment of a tender mood. As shown in the musical direction beneath the tempo marking in figure 4.3, Sukarlan specifies a smooth (*legato*) and tender (*tenerezza*) waltz for the aliens. These tempos guide students to perform a calm melody with unexpected, colorful chords.

“Waltzing Aliens” is set as level 2 in Magrath’s system and level E in the PRG system. It is comparable to “A Starry Night” by Italo Taranta (1928–2014). Both pieces employ repeated motives, textural voicing, and a tender mood.

Table 4.3. Overview of “Waltzing Aliens”

“Waltzing Aliens”		
Book 5, p. 5		
Year of Publication	2015	
Length/Duration	22mm/Est. 0:40	
Key	Am–A	
Meter	3/4	
Form	Waltz	
Tempo	Moderato	
Rhythm	<ul style="list-style-type: none"> - Mainly based on eighth, quarter, half, and dotted half notes - Repeated rhythmic motives throughout 	
Harmony	<ul style="list-style-type: none"> - One chord per measure, with the bass on the first beat - Secondary dominants in mm. 13–15 - Use of color chords such as major III and diminished ii - Each phrase is concluded with a half cadence, except for the last phrase which ends with a perfect cadence 	
Melody	<ul style="list-style-type: none"> - Repeated melodic motives in the first two phrases 	
Technical Challenges	<ul style="list-style-type: none"> - Voicing and control of the texture layers 	
Artistic	<ul style="list-style-type: none"> - Tender mood 	
Considerations	<ul style="list-style-type: none"> - Color chords 	
Level of Difficulty	Magrath’s System: 2	PRG System: E

Slow Waltz (2009)

“Slow Waltz” is a short piece in A major. The tempo marking is moderato, which is atypical of the waltz form. Nevertheless, even with the moderate tempo, it is still considered “slow” compared to the fast Viennese waltz.

The form in this piece can be divided into three sections: an introduction (mm. 1–2), a four-part passage (mm. 3–9), and a three-part counterpoint (mm. 10–26). The introduction is brief yet humorous. It features perfect fourths and dotted eighth notes as shown in figure 4.4. In the four-part passage, the alto is mostly played in dotted half notes, harmonizing the melody in the soprano. The melody in the three-part counterpoint

is mostly in stepwise motion, with occasional skips. As illustrated in figure 4.5, the melody ends with a 6–5 suspension.



Figure 4.4. “Slow Waltz,” mm. 1–7, humorous introduction with perfect fourths and dotted eighth notes



Figure 4.5. “Slow Waltz,” mm. 21–26, melody ends with a 6–5 suspension

The bottom staff consists of a rather simple accompaniment with only blocked chords. These chords are mostly parallel fifths in dotted half notes. They are found throughout the piece except in measures 1 and 4, where submediant and dominant seventh chords are utilized. The piece, therefore, begins with seventh chords—an unusual harmonic progression in the introduction. The unstable seventh chords are resolved to the tonic in measure 3.

Numerous technical and artistic considerations are presented in the piece (see table 4.4). “Slow Waltz” requires students to play seventh chords (mm. 1, 4) and perform two voices in one hand (mm. 3–9). These requisites are technically demanding, especially for young students with small hands. The piece is also artistically demanding as it includes unusual harmonic progressions in the introduction and calls for skilled voicing of the melody.

“Slow Waltz” is a level 2 piece in Magrath’s system and level E in the PRG system. Despite its more difficult introduction, the piece is short in length and simple in most of the parts. Clifford Poole’s (1916–2003)’s *Mist* serves as a great preparatory piece to “Slow Waltz.” Both pieces are set in triple meter, with the melody in mostly stepwise motion, accompanied by simple harmony in fifths.

Table 4.4. Overview of “Slow Waltz”

“Slow Waltz” Book 1, p. 3	
Year of Publication	2009
Length/Duration	26mm/1:13
Key	A major
Meter	3/4
Form	Waltz
Tempo	Moderato e cantabile
Rhythm	- Predominantly based on quarter notes in the melody - Chords are mostly in dotted half notes
Harmony	- Mostly parallel fifth chords - Used of seventh chords in mm. 1 and 4
Melody	- Three sections: Introduction (mm. 1–2), a four-part harmony (mm. 3–9), and a three-part counterpoint (mm. 10–26) - Humorous introduction - Single-note tune with mostly stepwise motion - Ends with a 6–5 suspension
Technical Challenges	- Wide interval chords in sevenths - Two voices in one hand
Artistic	- Unusual harmonic progressions
Considerations	- Calls for skilled voicing of the melody
Level of Difficulty	Magrath’s System: 2 PRG System: E

An Alien’s Waltz (2009)

“An Alien’s Waltz” is a short waltz in F-sharp minor. Written in the irregular 7/8 meter, the piece has a meter with the rhythmic subdivisions of 3 + 2 + 2.

The melody consists of a reiterated rhythmic motive with two measures in length. As shown in figure 4.6, the rhythmic motive repeats every two measures. The first half of the motive is mostly stepwise, with occasional skips of thirds. Except in measure 4, each motive ends with a leap of a fourth.

A waltz accompaniment is employed in the left hand. Due to the unusual 7/8 meter, the bass note is extended to three beats. As depicted in figure 4.6, there is an alternation of chords i and V from measures 1 to 7. The piece utilizes mostly diatonic chords, except in measures 4 and 16, where the dissonances are formed by E-natural and B-sharp respectively.



Figure 4.6. “An Alien’s Waltz,” mm. 1–7, replicated motive in every two measures

As shown in table 4.5, there are unique and expected technical and artistic considerations in “An Alien’s Waltz.” Its rhythmic subdivision is technically demanding. A precise counting is needed for the unusual rhythmic subdivision of 3 + 2 + 2 in every measure. The artistic demands consist of the unusual time signature in 7/8 meter and the chromaticism in the harmonic progressions.

Based on the technical and artistic challenges, “An Alien’s Waltz” is considered as level 3 in Magrath’s system and level I in the PRG system. Although the melody is simple and mostly straightforward, the unusual rhythmic subdivision, combined with the challenging key in F-sharp minor contribute to the difficulty of reading but not of performing the piece.

Table 4.5. Overview of “An Alien’s Waltz”

“An Alien’s Waltz”	
Book 1, p. 6	
Year of Publication	2009
Length/Duration	19mm/Est. 0:41
Key	F# minor
Meter	7/8
Form	Waltz
Tempo	(Not indicated)
Rhythm	- Groups of 3 + 2 + 2 eighth notes in every measure - Repeated rhythmic motives
Harmony	- Alternation of chords i and V from mm. 1–7 - Dissonances in mm. 4 and 16
Melody	- Formed with two-measure motive - Except in m. 4, each motive ends with a leap of fourth
Technical Challenges	- Rhythmic subdivision
Artistic	- Unusual time signature in 7/8
Considerations	- Chromaticism in the harmonic progressions
Level of Difficulty	Magrath’s System: 3 PRG System: I

Waltzing to Parallel Universes (2016)

“Waltzing to Parallel Universes” is a fast waltz in triple meter. The “parallel universes” in the title refers to tonalities or keys. This is made clear in Sukarlan’s statement in the printed score, where he suggests that “...be imaginative when you modulate to another parallel universe.” Triads in all major keys except G-flat can be found throughout the piece.

The piece is constructed in ABA form. As opposed to the traditional phrase structure, section A (mm. 1–10, 21–31) consists of five-measure phrases, accompanied by blocked chords in dotted half notes. Section B (mm. 11–20) is more traditional, as it employs the usual four-measure phrases, accompanied by a waltz accompaniment.

Nevertheless, both sections are similar due to the same rhythmic motive in the melody (see fig. 4.7).



Figure 4.7. “Waltzing to Parallel Universes,” mm. 1–14, similar rhythmic motives in sections A and B

The harmonic structure is built upon all major triads, except in the key of G-flat. Some triads appear as short modulations, while some serve as passing tones. To illustrate, figure 4.8 shows the second half of section B, where E major key passes through the major triads of C-sharp, B-flat, and G before it reaches C major—the new home key in the returning section A.



Figure 4.8. “Waltzing to Parallel Universes,” mm. 15–21, different keys of major triads that serve as short modulations and passing tones

“Waltzing to Parallel Universes” introduces several technical and artistic challenges (see table 4.6). Its technical problems include alternation of accompaniment

patterns between sections while its artistic demands include key modulations and creating a personalized plan for the dynamics. The key modulations might be difficult for young students who are not familiar with all major triads. There is no dynamic indication in the piece. As Sukarlan states that students need to “play with the dynamics” (see previous fig. 4.7), students are required to create a plan for dynamics.

The piece is comparable in difficulty to level 3 in Magrath’s system and level I in the PRG system. Despite the simple rhythmic motives and accompaniment patterns, “Waltzing to Parallel Universes” brings major challenges in key changes. It is advisable that students master all major triads before learning the piece. This can be an ideal piece for young students to showcase their ability in this regard.

Table 4.6. Overview of “Waltzing to Parallel Universes”

“Waltzing to Parallel Universes”	
Book 6, p. 6	
Year of Publication	2016
Length/Duration	31mm/Est. 0:44
Key	B–F–D–E–C–G–E–B \flat major
Meter	3/4
Form	Waltz
Tempo	Allegro
Rhythm	- Repeated motives throughout the melody - Accompaniment based on quarter and dotted half notes
Harmony	- Blocked chords and waltz accompaniment in the left hand - Major triads available in all keys, except in G \flat - Some triads serve as passing tones
Melody	- ABA form - Section A is formed with five-measure phrases
Technical Challenges	- Alternation of accompaniment patterns between sections
Artistic	- Key modulations
Considerations	- Requires a personalized plan for the dynamics
Level of Difficulty	Magrath’s System: 3 PRG System: I

A Prosthetic Leg's Waltz (2009)

“A Prosthetic Leg’s Waltz” is an atonal waltz that ends in C major. In opposition to the traditional Romantic waltz, the piece is performed without pedal and waltz rhythm. It features mainly syncopated eighth notes.

The piece can be divided into two sections, which the first section is atonal (mm. 1–17) and the second section is in C major (mm. 18–21). The atonal section contains a high frequency of dissonant intervals and harmonies which feature major sevenths and half steps. As shown in figure 4.9, the whole piece is formed with mostly static chords. This is exceptional in measures 10 to 17, where a melodic line is utilized (see fig. 4.10). The employed chords vary from major sixths to triad inversions and octaves. In contrast to the different chordal patterns, the same rhythmic motive persists throughout the piece.



Figure 4.9. “A Prosthetic Leg’s Waltz,” mm. 1–5, static chords in both hands



Figure 4.10. “A Prosthetic Leg’s Waltz,” mm. 11–15, utilization of a melodic line in the right hand

As outlined in table 4.7, “A Prosthetic Leg’s Waltz” provides a variety of technical and artistic challenges. The piece is technically demanding as it requires

students to play static passages, octave chords, and a detached touch throughout. It is also artistically challenging due to its chromaticism and a need for cohesion. Overall, the piece is ideal for students with strong hand muscles.

“A Prosthetic Leg’s Waltz” is equivalent to level 4 in Magrath’s system and level I in the PRG system. Despite the fact that the piece is composed with simple rhythmic motives, the use of atonality and the detached chordal passages have contribute to its high level of difficulty.

Table 4.7. Overview of “A Prosthetic Leg’s Waltz”

“A Prosthetic Leg’s Waltz”		
Book 1, p. 17		
Year of Publication	2009	
Length/Duration	21mm/Est. 0:25	
Key	Atonal–C major	
Meter	3/4	
Form	Waltz	
Tempo	Vivo	
Rhythm	- Repetitive motive occurs throughout the piece in both hands	
Harmony	- Unstable harmonic scheme until it reaches C major in m. 18	
Melody	- Divided into two sections (mm. 1–17, 18–21)	
	- Varies from single notes to static triads	
	- Rise and fall motions in mm. 10–17	
Technical Challenges	- Static passages	
	- Octave chords	
	- Detached touch throughout	
Artistic	- Chromaticism	
Considerations	- Overall cohesion	
Level of Difficulty	Magrath’s System: 4	PRG System: I

Waltz? I Don’t Think So (2015)

“Waltz? I Don’t Think So” is a confusing title at first glance. In fact, the piece is a waltz in the unusual 8/8 meter, and this is further obscured by the fact that the left hand

has a traditional “oom-pah-pah” texture.

The A-major piece is in ABA form. It begins with a short introduction (mm. 1–2) of solely the waltz accompaniment. This is followed by section A (mm. 3–13), which is composed as if it is a minor pentatonic scale, where scale degrees 2 and 6 are mostly excluded (see fig. 4.11). In section B (mm. 14–21), two four-measure phrases are introduced. The first phrase is stated in its home key, while the second phrase is presented through a direct modulation to C major (see fig. 4.12). Towards the end, the piece introduces chromaticism, which results in a highly colorful harmonic shift as shown in figure 4.13.



Figure 4.11. “Waltz? I Don’t Think So,” mm. 1–5, section A composed with minor pentatonic melody



Figure 4.12. “Waltz? I Don’t Think So,” mm. 18–22, C-major phrase in section B



Figure 4.13. “Waltz? I Don’t Think So,” mm. 27–31, use of chromaticism towards the end

A waltz accompaniment is employed throughout the piece. In contrast to the traditional waltz accompaniment, it appears in the rhythmic subdivision of 2 + 3 + 3. The accompaniment is predominantly based on tonic, dominant, and subdominant. As shown in previous figure 4.11, the bass utilizes pedal points. Special chords such as flat sixths are found along with the dominant chords in the transition (mm. 10–13).

Table 4.8. Overview of “Waltz? I Don’t Think So”

“Waltz? I Don’t Think So”		
Book 5, p. 16		
Year of Publication	2015	
Length/Duration	31mm/Est. 1:13	
Key	A major	
Meter	8/8	
Form	Waltz	
Tempo	Allegro moderato	
Rhythm	- Waltz accompaniment in the rhythmic subdivision of 2 + 3 + 3	
Harmony	<ul style="list-style-type: none"> - Predominantly based on tonic, dominant, and subdominant - Pedal point as bass notes - Transition (mm. 10–13) formed by flat-sixths and dominant chords 	
Melody	<ul style="list-style-type: none"> - ABA form - Use of minor pentatonic scale in section A - Direct modulation to C major (mm. 18–21) - Chromaticism towards the end 	
Technical Challenges	<ul style="list-style-type: none"> - Unusual rhythmic subdivision - Finger crossing 	
Artistic Considerations	<ul style="list-style-type: none"> - Melody composed using minor pentatonic scale - Chromatism 	
Level of Difficulty	Magrath’s System: 4	PRG System: I

“Waltz? I Don’t Think So” is an early intermediate piece with several technical and artistic challenges (see table 4.8). The unusual rhythmic subdivision and the finger crossing are technically demanding. Students might find it difficult to play the waltz

accompaniment in the unusual 8/8 meter. Finger crossing is mostly used in section B as shown in the previous figure 4.12. In addition, the piece is artistically demanding in the use of the minor pentatonic scale and chromaticism.

Based on the challenges above, “Waltz? I Don’t Think So” corresponds to level 4 in Magrath’s system and level I in the PRG system. The unusual rhythmic subdivision is the main focus of the piece. It would be best to learn after students have mastered the metrical problems in “An Alien’s Waltz.”

A Waltz for All Lovers (2015)

“A Waltz for All Lovers” is a lyrical waltz in 3/4 meter. Beginning in the key of D major, the piece quickly modulates to F major in measures 3 to 15. The piece then alternates between the keys of D and B major until the end.

The melody is basically formed with repetitive motives A (mm. 2–33) and B (mm. 34–89). Motive A is three measures long and begins with an ascending leap of seventh as shown in figure 4.14. As with motive A, motive B moves in ascending motions but with smaller intervals. It consists of mostly stepwise and skip motions as shown in figure 4.15. Both motives are predominantly based on quarter, half, and dotted half notes.



Figure 4.14. “A Waltz for All Lovers,” mm. 1–7, motive A



Figure 4.15. “A Waltz for All Lovers,” mm. 58–63, motive B

The melody is accompanied by either broken or blocked chords. The broken chords prevail in most parts of the piece (mm. 1–79) while the blocked chords only appear towards the end (mm. 80–89). These chords are presented in a wide range of intervals from minor 6th to perfect 12th. Seventh chords are mostly used, thus creating an idiom suggesting blues. Furthermore, color chords such as flat-sixths are included in measures 53 and 76.

A wide variety of technical and artistic challenges are displayed in the piece (see table 4.9). It is technically demanding to play the broken chords, which encompasses a wide range of intervals. In addition, students with small hands might have articular difficulty with the hand motions which sometimes span a twelfth. Also, the piece is artistically demanding to play the lyrical melody with rubato and a clear overlapping pedal.

The difficulties in “A Waltz for All Lovers” are comparable to level 5 in Magrath’s system and level I in the PRG system. The wide range of intervals in the broken chord accompaniment makes “A Waltz for All Lovers” an appropriate preparatory piece for Schubert’s “Waltz No. 2 in B major” from D. 145, op. 18.

Table 4.9. Overview of “A Waltz for All Lovers”

“A Waltz for All Lovers”		
Book 5, pp. 8–9		
Year of Publication	2015	
Length/Duration	89mm/Est. 2:58	
Key	D–F–D–B major	
Meter	3/4	
Form	Waltz	
Tempo	Andantino	
Rhythm	<ul style="list-style-type: none"> - Melody formed by quarter, half, and dotted half notes - Broken-chord accompaniment based on eighth and half notes - Blocked chords in dotted half notes 	
Harmony	<ul style="list-style-type: none"> - Alternation of D and B major keys from m. 16 to the end - Includes flat-sixths 	
Melody	<ul style="list-style-type: none"> - Formed with repetitive motives A and B - Motive A always begin with an ascending leap of seventh - Motive B consists of mostly stepwise motions 	
Technical Challenges	<ul style="list-style-type: none"> - Chords in wide range of intervals (minor 6th to perfect 12th) 	
Artistic Considerations	<ul style="list-style-type: none"> - Lyrical melody - Rubato - Pedaling 	
Level of Difficulty	Magrath’s System: 5	PRG System: I

Lullaby for Myself (2016)

Written for either piano or harp, “Lullaby for Myself” is a slow waltz in triple meter. The piece is set in four keys, which are arranged in the order of A major (mm. 1–20), G major (mm. 21–42), E major (mm. 43–62), and B major (mm. 63–65).

The piece consists of three voices (STB). The single-tune melody, which is in the top voice, consists mainly of quarter, half, and dotted half notes. In each motive, the melody has a rise and fall motion, as shown in figure 4.16. Blocked chords occur in the right hand in two places, which are in the transition (mm. 19–20) and in the final measures (mm. 59–65) as depicted in figure 4.17.



Figure 4.16. “Lullaby for Myself,” mm. 1–8, rise and fall motions in the melody



Figure 4.17. “Lullaby for Myself,” mm. 61–65, melody transforms to blocked chords towards the end of the piece

The other two voices—the chord and bass—are in the waltz accompaniment. Wide leaps are employed between the chords and the bass notes, ranging between the intervals of a minor 3rd to a major 10th. In the harmony, the dominant takes on an important role, serving as pivot chords between keys (mm. 20, 41–42, 63). Non-chord tones such as A-flat major (m. 19), E-flat major, and A major (mm. 59–62) add color towards the piece.

Despite the simple and straightforward melody, “Lullaby for Myself” is technically and artistically challenging (see table 4.10). Its technical demands include playing wide leaps within the left hand and balancing sound between the three voices. In addition, its artistic demands are key modulations, clear pedal, and rubato.

“Lullaby for Myself” is approximately level 5 in Magrath’s system and leveling I in the PRG system. It is suitable for an intermediate student who has developed sufficient hand and arm coordination to explore a wide range of the keyboard with ease. It would serve as a good preliminary piece for Brahms’s *Waltz in D Minor*, op. 39, no. 9.

Table 4.10. Overview of “Lullaby for Myself”

“Lullaby for Myself”		
Book 6, pp. 8–9		
Year of Publication	2016	
Length/Duration	65mm/Est. 2:12	
Key	A–G–E–B major	
Meter	3/4	
Form	Waltz	
Tempo	Slow, soft’ n sleepy	
Rhythm	<ul style="list-style-type: none"> - Melody formed with quarter, half, and dotted half notes - Accompaniment predominantly based on half and dotted half notes 	
Harmony	<ul style="list-style-type: none"> - Dominants serve as pivot chords (mm. 20, 41–42, 63) - Non-chord tones (mm. 19, 59–62) 	
Melody	<ul style="list-style-type: none"> - Three-part melody (STB) - Rise and fall motion in every motive - Transforms to blocked chords (mm. 19–20, 59–65) 	
Technical Challenges	<ul style="list-style-type: none"> - Wide leaps between bass notes and chords - Balance in the three-part melody 	
Artistic Considerations	<ul style="list-style-type: none"> - Key modulation - Pedal - Rubato 	
Level of Difficulty	Magrath’s System: 5	PRG System: I

Happy Waltz (2013)

“Happy Waltz” is a fast and joyful piece in 3/4 meter. Several key modulations occur throughout the waltz. It begins in E major (mm. 1–3), and modulates through the keys of C-sharp minor (mm. 4–5), C major (mm. 6–9), C minor (mm. 10–11), G major (mm. 12–15), and E major (mm. 16–23). It then stays in C major (mm. 24–49) for the second half of the piece.

The melody is formed with mostly ascending scalar passages in triplets. As illustrated in figure 4.18, the piece starts with an E-major scalar passage in measure 1, followed by a C-sharp harmonic minor scalar passage in measure 3. Occasionally, the

right hand performs blocked chords, which can be found in the transition from measures 17 to 24 (see fig. 4.19).



Figure 4.18. “Happy Waltz,” mm. 1–7, ascending scalar passages in the melody



Figure 4.19. “Happy Waltz,” mm. 15–22, blocked-chord melody in the transition

A traditional approach prevails in the harmony. However, chromaticism such as bitonal chords and flat-sixths are also employed in the piece. For instance, there is a bitonal chord in measure 40, consisting of G-sharp diminished and G major triads. Additional interesting harmony can be found in the transitions (mm. 17–24, 37–40), where the chords move in descending minor 3rds. To illustrate, in measures 37 to 39, the transition moves successively from C major to A-flat major and F minor triads (see fig. 4.20).



Figure 4.20. “Happy Waltz,” mm. 31–39, transition moves in descending minor 3rds

The piece provides a broad range of technical and artistic difficulties (see table 4.11). Playing scalar passages with crossover fingering and waltz accompaniment with

unusual articulations are technically demanding. The waltz accompaniment is notated with tenuto on the bass and detached chords. Moreover, key modulations and the need to perform with a delicate touch are artistically demanding.

“Happy Waltz” is considered as level 6 in Magrath’s system and level I in the PRG system. It is an excellent pedagogical vehicle with which to explore a waltz bass with different articulations. Similar styles of waltz accompaniment are found in “Spanish” from *Twelve Small Fantasy Pieces*, op. 55, no. 5, by Agathe Backer-Grøndahl (1847–1907).

Table 4.11. Overview of “Happy Waltz”

“Happy Waltz” Book 3, p. 17	
Year of Publication	2013
Length/Duration	49mm/Est. 1:13
Key	E–C#m–C–Cm–G–E–C
Meter	3/4
Form	Waltz
Tempo	Allegro vivace
Rhythm	- Melody formed with mostly triplets - Waltz accompaniment is set in quarter notes throughout
Harmony	- Mostly in a traditional approach - Includes chromaticism such as bitonal chords and flat-sixths - Transitions move in descending minor 3rds
Melody	- Mostly scalar passages in ascending motions - Performs blocked chords in the transition
Technical Challenges	- Finger crossing in scalar passages - Unusual waltz accompaniment: tenuto bass with detached chords
Artistic Considerations	- Key modulations - Delicate touch throughout
Level of Difficulty	Magrath’s System: 6 PRG System: I

Falling in Love (2009)

“Falling in Love” is the original sketch for the theme music in the Indonesian film *Romeo Juliet*, a movie directed by Andibachtiar Yusuf. It was later orchestrated for the film usage. Designed in AA', the same melody occurs twice throughout the piece. Appearance of the first melody (mm. 1–16) is set in E major, while the other (mm. 22–42) is in D-flat major.



Figure 4.21. “Falling in Love,” mm. 1–5, two voices in the right hand



Figure 4.22. “Falling in Love,” mm. 16–23, color chords in the transition

The texture of the piece is in three voices (SAB). Both soprano and alto lines are played by the right hand. As shown in figure 4.21, a voice is normally sustained when the

other voice is flowing in the right hand. Interestingly, hemiolas occur in the melodic line, owing to the prevailing feeling of 3/4 against the 6/8 bass.

In the harmony, both traditional and creative progressions are presented. A walking bass in descending motion is featured in the accompaniment. It contains wide-interval broken chords in sevenths, ninths, and tenths. Moreover, color chords are employed in the transition (mm. 17–21), which serves as a preparation for the new dominant or pivot chord. As depicted in figure 4.22, the transition begins with the parallel key, E minor, and moves through C and F-sharp major triads before reaching G-sharp (A-flat) major triad, the dominant of the new key in D-flat major.

Table 4.12. Overview of “Falling in Love”

“Falling in Love” Book 1, pp. 9–10		
Year of Publication	2009	
Length/Duration	42mm/Est. 1:19	
Key	E–Db major	
Meter	6/8	
Form	Waltz	
Tempo	Allegretto nostalgico	
Rhythm	<ul style="list-style-type: none"> - Three-note melody is played in the time of two - Eighth-note accompaniment 	
Harmony	<ul style="list-style-type: none"> - Walking bass in descending motion - Wide-interval broken chords in sevenths, ninths, and tenths - Preparation of new dominant in the transition (mm. 17–21) 	
Melody	<ul style="list-style-type: none"> - AA' form - Designed in 3/4 meter - Three-part melody (SAB) 	
Technical Challenges	<ul style="list-style-type: none"> - Hemiola - Two voices in the right hand - Fingerings for the wide-interval broken chords 	
Artistic Considerations	<ul style="list-style-type: none"> - Key modulation - Melodic phrasing 	
Level of Difficulty	Magrath's System: 7	PRG System: I

There are multifarious technical and artistic challenges in the piece (see table 4.12). The technical considerations include playing hemiolas, managing two voices in one hand, and performing with careful fingerings for the wide-interval broken chords. At the same time, the modulations and melodic phrasing are artistically demanding. The piece requires students to manage the major keys with four sharps and five flats.

The challenges in “Falling in Love” match level 7 in Magrath’s system and level I in the PRG system. The selection serves as an excellent exercise in playing hemiolas, and is appropriate for a late intermediate student who loves expressive music.

Waltzing Latifah (2013)

“Waltzing Latifah” is written as a dedication to Latifah Kodijat-Marzoecki (b. 1928), an Indonesian piano educator, author, and a friend of Sukarlan. The piece was written to celebrate her Lifetime Achievement Award given by the *Yayasan Musik Sastra Indonesia* (Indonesian Classical Music Foundation).

The piece is in ternary (ABA) form with an introduction. Both sections A and B utilize the same rhythmic motifs, where the melody is predominantly based on eighth and dotted half notes, accompanied by sixteenth note arpeggiated passages. Nonetheless, the melodic motifs and meters in both sections contrast with each other. In section A (mm. 7–21, 36–53), the motif is based on the name Latifah as fixed do solfège “La–Ti–Fa.” This can be found at the beginning of the piece, as shown in figure 4.23. Conversely, section B (mm. 22–35) employs mainly the C-sharp pelog⁸ scale (C# D E G# A) as its

⁸ Pelog is a heptatonic tuning employed by the Javanese gamelan, which utilizes the pitches Do, Ra, Me, Se, So, Le, and Te.

motif (see fig. 4.24). In regard to meter, section A employs meter changes between 6/8 and 2/4, while section B is set in only 6/8 meter.

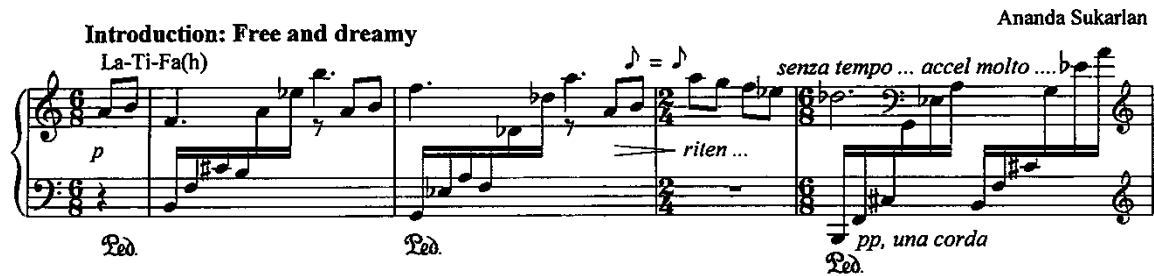


Figure 4.23. “Waltzing Latifah,” mm. 1–4, piece begins with the name motif “La-Ti-Fa”



Figure 4.24. “Waltzing Latifah,” mm. 25–29, motif composed with C-sharp pelog scale in section B

A variety of scales is featured in “Waltzing Latifah.” As illustrated in the previous figure 4.23, the introduction (mm. 1–6) uses the B whole-tone scale. The piece then introduces A harmonic minor key in section A. Within the same section, tonicization of C major occurs several times (mm. 15–16, 18–20, 44–45, 47–49). Figure 4.25 illustrates the tonicization of C major between A harmonic minor passages. Section B is in opposition. This particular section, in A major, largely relies on C# pelog scale.



Figure 4.25. “Waltzing Latifah,” mm. 45–49, tonicization of C major between the A harmonic minor passages

Table 4.13 outlines the technical and artistic considerations in “Waltzing Latifah.” The piece is technically challenging with its accompaniment pattern. The accompaniment consists of ascending arpeggiated passages with wide intervals, which occasionally splits between the hands. Hence, a careful fingering plan and flexible wrists are needed in order to master the passages. Moreover, the piece is artistically demanding with its meter changes and exotic scales.

Table 4.13. Overview of “Waltzing Latifah”

“Waltzing Latifah” Book 3, pp. 29–30	
Year of Publication	2013
Length/Duration	53mm/2:25
Key	B whole-tone scale–Am–A–Am–A
Meter	6/8–2/4–3/8
Form	Waltz
Tempo	Introduction: Free and dreamy Allegro (in rhythm of Waltz)
Rhythm	- Melody predominantly based on eighth and dotted quarter notes - Sixteenth note arpeggiated passages in the accompaniment
Harmony	- Introduction formed with B whole-tone scale - Tonicization of C major (mm. 15–16, 18–20, 44–45, 47–49) - C# pelog scale (C# D E G# A) in mm. 22–28
Melody	- Introduction with ABA form - Motif built from the name Latifah as fixed do solfège “La–Ti–Fa”
Technical Challenges	- Accompaniment occasionally splits between hands - Careful fingering plan and flexible wrist for the ascending arpeggiated passages with wide intervals
Artistic Considerations	- Meter changes - Exoticism
Level of Difficulty	Magrath’s System: 8 PRG System: I

“Waltzing Latifah” is the most demanding waltz in *Alicia’s Piano Books*. It is comparable to level 8 in Magrath’s system and level I in the PRG system. The piece is appropriate for late intermediate students who might want to explore exoticism before proceeding to early advanced pieces such as “Mai Za Huo” (Selling Sundry Goods) from *Four Piano Pieces Based on Cantonese Melodies*, op. 5, no. 1, by Peixun Chen (1921–2007).

Conclusion

There is a total of twelve waltzes in Sukarlan’s *Alicia’s Piano Books*. These waltzes progress from levels 1 to 8 in Magrath’s leveling and levels E to I in PRG leveling. Some of the waltzes use the traditional waltz bass in triple meter. On the other hand, some of the waltzes are composed with unusual meters such as 2/4, 6/8, 7/8, and 8/8. The unique compositional traits include serialism and the whole-tone and pelog scales. In general, Sukarlan’s waltzes combine both traditional and new fashions, with a mixture of Western and non-Western musical elements. By learning these waltzes, teachers and students will benefit from the diversified musical styles and creative transformation of waltz rhythms.

CHAPTER 5

SUMMARY AND RECOMMENDATIONS

The principal purpose of this study is to explore the musical traits of the pieces based upon classical models in Sukarlan's *Alicia's Piano Books*. Chapters two to four address research question one, as posed in Chapter 1 (see pp. 13–14), by discussing the Baroque, Classical, and Romantic models respectively. Therefore, this final chapter aims to address the remaining research questions two to four, presented as the subheadings of each section. The chapter concludes with suggestions for further study.

Traditional Features in Sukarlan's Works

Sukarlan's works based on classical models from *Alicia's Piano Books* demonstrate traditional compositional techniques as historically dictated. This can be illustrated in his canons. All ten canons in *Alicia's Piano Books* use the imitative polyphonic texture of two voices, the *dux* and the *comes*. As in the traditional canons, the *comes* imitates based on the following principles: distance, interval, and transformation. The distance and interval vary from canon to canon. There are only two transformed canons in *Alicia's Piano Books*, which are "Tiptoe" and "Love Should be as Free as a Canon." Both canons are transformed with inversion, where the *comes* responds in contrary motion. In *Alicia's Piano Books*, the pieces in which the *comes* has loose imitation follow either the rhythmic structure or the melodic contour. The rhythmic canons include "Drawing Circles," "Tiptoe," and "Love Should be as Free as a Canon." Conventional forms such as ABA, are utilized in four of the following canons: "Follow

me, follow me!,” “Follow Me Tenderly,” “Things Can Go Wrong in Life,” and “Allegria Canonica.”

The fugues in Sukarlan’s *Alicia’s Piano Books* also conform to the traditional definition. All of the four fugues are written in three voices, and include the basic structures: subject, tonal answer, countersubject, and exposition. Conventional elements such as subject transformation, stretto, and false entry are rarely found in Sukarlan’s works. Two types of subject transformations are presented: inversion in “Fuga Pentatonica,” and both inversion and augmentation in “Not Quite a Silent Night.” Stretto is only illustrated in “Not Quite a Silent Night,” where the subjects are played in either two or three voices at the same time. On the other hand, false entries are only found in “Fugue on ‘Tik Tik Bunyi Hujan.’” Both the soprano and the bass have two measures of false entries respectively while accompanying the subject in the alto.

In keeping with the tradition, Sukarlan’s sets of variations include a theme, which he draws from various sources. The source of borrowed themes is either a name motif or a popular tune. The only set that uses the name motif is “To Adam G., with Gratitude.” There are three variations that based on a subject by another composer or work, which include “Mother’s Love,” “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” and “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang.’” “Mother’s Love” employs the motifs from Sukarlan’s own commissioned music for the Indonesian film *Air Mata Terakhir Bunda* (Mother’s Last Drop of Tears), while “Variations and Parodies on Daljono’s ‘Bintang Kecil’” and “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang’” are based on Indonesian children’s folk songs. In each variation, the theme is varied by modifying the keys, meters, melody, harmony, or rhythms. Themes that move

from one voice to another occur in “The Clarinetist and the Mouse Deer,” “Love Song No. 5,” “For Thy Sweet Love Remember’d Such Wealth Brings,” “Call Me but Love,” “Variations and Parodies on Daljono’s ‘Bintang Kecil,’” and “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang.’” In the harmony, the Classical elements included are the use of circle of fifths, Alberti bass, and repeated harmonic progressions. The harmonic sequences are based on a circle of fifths in “Happy Go Lucky Variations” and “Mother’s Love.” The Alberti bass can be found in “Grazioso,” “Little Variations,” and “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang.’” As in the chaconne or passacaglia, “Variations on a Music Box Tune” utilizes the same harmonic progressions throughout the piece. The more extended variation sets in *Alicia’s Piano Books* usually include an introduction, transitions, and a coda. Such sets include “A Full Moon and an Empty Heart,” “Love Song No. 5,” “Mother’s Love,” and “Variations and Parodies on Daljono’s ‘Bintang Kecil.’”

Sukarlan’s waltzes utilizes conventional traits and forms from the Romantic era. Eight out of twelve waltzes are composed in the traditional 3/4 meter. The pieces that do not follow the standard meter are “An Alien’s Waltz,” “Waltz? I Don’t Think So,” “Falling in Love,” and “Waltzing Latifah.” Simple ABA form is utilized in “Waltzing to Parallel Universes,” “Waltz? I Don’t Think So,” and “Waltzing Latifah.” Underneath a flowing melody, the harmony patterns in Sukarlan’s waltzes include broken and blocked fifths, and the standard waltz bass. Broken and blocked fifth accompaniments are prevailed mostly in the elementary waltzes, which include “A Waltz from the Past,” “Waltzing Aliens,” and “Slow Waltz.” Five waltzes in *Alicia’s Piano Books* contain the traditional waltz accompaniment, and are: “An Alien’s Waltz,” “Waltzing to Parallel

Universes,” “Waltz? I Don’t Think So,” “Lullaby for Myself,” and “Happy Waltz.”

Except for “A Prosthetic Leg’s Waltz,” Sukarlan composes the waltzes with rubato and pedal.

Non-Traditional Features in Sukarlan’s Works

While relying upon classical models, Sukarlan assembles non-traditional musical elements that offer a unique appeal and creativity within his own style. Sukarlan’s canons feature distinctive titles, tonality, and harmony. Programmatic titles such as “Drawing Circles” and “Tiptoe” are used to describe the gesture of the wrist and the fingers during performance. Unusual tonalities are found in two of the canons in *Alicia’s Piano Books*. These pieces are “Things Can Go Wrong in Life,” a bitonal canon; and “Tiptoe,” a work that partially employs the twelve-tone compositional technique. Remarkable harmonic progressions are utilized. For instance, “Writing a Canon at the Airport Lounge” begins on the scale degrees in a subdominant chord, and alternates between subdominant and dominant chords. Furthermore, color chords such as half-diminished, ninth, added-sixth, flat-sixth, and Neapolitan are frequently seen in the canons from *Alicia’s Piano Books*. Another feature of Sukarlan’s canons is the mixture of canonic and non-canonic forms. Pieces such as “Follow Me Tenderly,” “Things Can Go Wrong in Life,” and “An Hommage to Scarlatti” consist of a contrasting section that is not a canon.

The fugues in *Alicia’s Piano Books* often break the conventional styles. This can be illustrated through the form, subject, answer, key, and harmony. Inspired by the lyrics in Jackson’s “Thriller,” Sukarlan reverses the form, swapping the prelude with a postlude in “Thriller Fugue and Postlude.” The short fugue in this particular piece consists of only an exposition. In Sukarlan’s fugues, there are subjects that are based on name motives

and folk songs. The subject in “Thriller Fugue and Postlude” uses the name motif while the subject of “Fugue on ‘Tik Tik Bunyi Hujan’” is based on the Indonesian children’s folk song, “Tik Tik Bunyi Hujan.” The answers in Sukarlan’s fugues are not always strict. To illustrate, the answers in “Fugue on ‘Tik Tik Bunyi Hujan’” only follow the rhythm, and not the melodic contour. As “Fuga Pentatonica” and “Not Quite a Silent Night” are composed with pentatonic scales, the intervals in the answers are not identical to the corresponding interval in the subject, hence forming tonal answers. A new harmonic pattern occurs in “Thriller Fugue and Postlude,” where the piece begins with an unaccompanied basso ostinato, not the subject.

In his variations, Sukarlan’s writing features a major departure from the traditional norm. Sukarlan employs unusually short themes, as with the two-measure theme in “Alicia’s First Variations.” Most of the variation sets are short, which consists of two to three variations respectively. In contrast to tradition, there are no double bars between variations. The variation sets in *Alicia’s Piano Books* only utilize the double lines during a key or meter change. Innumerable key modulations are included in Sukarlan’s variations. The work with the highest number of key modulations is “Call Me but Love,” where the key modulates twelve times. Due to the multitude of keys, sometimes there is a lack of tonal center or clear cadences defining the start or the end of the piece. For instance, “Variations and Parodies on Daljono’s ‘Bintang Kecil’” begins with unusual tonality, where E-flats are inlaid in the key of A harmonic minor. Interesting meter can be found in “To Adam G., with Gratitude.” The replication of a five-letter name motif results in a 10/8-meter theme accompaniment in this piece. Furthermore, in his variations, Sukarlan encourages students to imitate the timbres of other instrument

with piano keys. Both “The Clarinetist and the Mouse Deer” and “Love Song No. 5” are constructed with the idea of a duet for a piano and a clarinet or French horn. In “To Adam G., with Gratitude,” and “Call Me but Love,” imitations of the music boxes and guitar are involved. Mixtures of musical styles are also displayed in Sukarlan’s variation sets. To illustrate, “Mother’s Love” includes elements of serialism, blues, and classical variations.

Sukarlan introduces imaginative compositional ideas in his waltzes. The only waltz that utilizes the name motif is “Waltzing Latifah,” where the name Latifah is constructed as fixed do solfège “La–Ti–Fa.” Irregular phrases are presented in two of the waltzes from *Alicia’s Piano Books*. “A Waltz from the Past” contains four melodic phrases with irregular lengths, while “Waltzing Aliens” consists of slightly longer phrases, varying from five to seven measures. Harmonic experimentation is one of the main features in Sukarlan’s waltzes. “Waltzing to Parallel Universes” consists of triads in all major keys, excepting the key of G-flat. “Waltz? I Don’t Think So” introduces a section with the minor pentatonic scale, while “Waltzing Latifah” employs whole-tone and pelog scales. Atonality and bitonality can be found in “A Prosthetic Leg’s Waltz” and “Happy Waltz” respectively. In addition, color chords are presented in such pieces as “Waltzing Aliens,” “A Waltz for All Lover,” “Lullaby for Myself,” and “Falling in Love.” The complex chords include secondary dominants, flat-sixths, and non-chord tones. Unique rhythmic patterns prevail in four of the waltzes in *Alicia’s Piano Books*. The 3/4-melody in “Falling in Love” is accompanied by the 6/8-accompaniment. “An Alien’s Waltz” is composed with the unusual rhythmic subdivisions in 7/8 meter while “Waltz? I Don’t Think So” is set in 8/8 meter. Additionally, “Waltzing Latifah”

alternates between the meters 6/8, 2/4, and 3/8. Variations of the standard waltz accompaniment are introduced in *Alicia's Piano Books*. To illustrate, “A Prosthetic Leg’s Waltz” contains a syncopated eighth-note accompaniment without pedal while the waltz accompaniment in “Happy Waltz” is notated with tenuto on the bass and detached chords.

Pedagogic Levels of Sukarlan’s Works

Table 5.1 outlines Sukarlan’s works that fall in the early intermediate category from levels 1 to 3 in Magrath’s system and levels E to I in the PRG system. This collection of works includes four canons, one variation set, and five waltzes. These pieces provide piano teachers and students with the diversity of musical experiences and genres, all within the early intermediate level. In addition, Sukarlan’s creative writing styles in *Alicia's Piano Books* present a new sound idiom and learning opportunity for the students at this level. One can even imagine building a program from this collection. Early intermediate students could select pieces from each model that contrast and complement each other. One of the possible sets would be “Follow me, follow me!,” “Grazioso,” and “An Alien’s Waltz.” These three pieces would provide a balance of technical and artistic demands.

Table 5.1. Early Intermediate Pieces from *Alicia’s Piano Books*

No.	Title	Magrath’s System	PRG System
Canon			
1	Writing a Canon at the Airport Lounge	1	E
2	Drawing Circles	2	E
3	Hand in Hand	2	E
4	Follow me, follow me!	3	I
Variations			
1	Grazioso	3	I
Waltz			
1	A Waltz from the Past	1	E
2	Waltzing Aliens	2	E
3	Slow Waltz	2	E
4	An Alien’s Waltz	3	I
5	Waltzing to Parallel Universes	3	I

The following fourteen pieces are categorized in the intermediate level, ranging from levels 4 to 6 in Magrath’s system and level I in the PRG system (see table 5.2). This group of works includes five canons, four variation sets, and five waltzes. These selections offer a variety of musical styles within a genre, including creative meters, distinct accompaniment patterns, and a mixture of forms. By exploring these intermediate compositions, piano teachers and students would be able to enjoy a blend of classical and non-classical forms. In addition, several works from this collection would make an excellent program for an intermediate student. One of the recommended programming sets would be “Follow Me Tenderly,” “Happy Go Lucky Variations,” and “A Prosthetic Leg’s Waltz.” These three pieces illustrate different pianistic challenges which are contrasting in genres, musical styles, and moods. Placement within the program would depend on the preferences of the performer.

Table 5.2. Intermediate Pieces from *Alicia's Piano Books*

No.	Title	Magrath's System	PRG System
Canon			
1	Tiptoe	4	I
2	Follow Me Tenderly	4	I
3	Love Should be as Free as a Canon	5	I
4	Things Can Go Wrong in Life	5	I
5	An Hommage to Scarlatti	6	I
Variations			
1	Happy Go Lucky Variations	4	I
2	Variations on a Music Box Tune	5	I
3	The Clarinetist and the Mouse Deer	6	I
4	Alicia's First Variations	6	I
Waltz			
1	A Prosthetic Leg's Waltz	4	I
2	Waltz? I Don't Think So	4	I
3	A Waltz for All Lovers	5	I
4	Lullaby for Myself	5	I
5	Happy Waltz	6	I

The last set of works are from the late intermediate and early advanced categories. These pieces range from levels 7 to 10+ in Magrath's system and levels I to A in the PRG system (see table 5.3). The list of works contains a canon, four fugues, ten variation sets, and two waltzes. These pieces mostly involve a theme, three voices, various accompaniment patterns, and a combination of musical styles. Based on the collection, piano teachers can design lesson plans according to the needs and levels of their students. Furthermore, teachers can assign a variation set to each student to form a studio recital theme. Another option would be having the student to play a piece from each model as a recital group. For instance, the disparity of styles within "Allegría Canonica," "Thriller Fugue and Postlude," "Little Variations," and "Falling in Love" would provide a pleasing variety for the recital.

Table 5.3. Late Intermediate to Early Advanced Pieces from *Alicia's Piano Books*

No.	Title	Magrath's System	PRG System
Canon			
1	Allegría Canonica	7	I
Fugue			
1	Thriller Fugue and Postlude	7	I
2	Fugue on “Tik Tik Bunyi Hujan” (Tick Tick the Sound of Rain)	9	I
3	“Fuga Pentatonica” (Pentatonic Fugue)	10	A
4	Not Quite a Silent Night	10	A
Variations			
1	Little Variations	7	I
2	A Full Moon and an Empty Heart	8	I
3	Love Song No. 7	8	I
4	Love Song No. 5	8	I
5	To Adam G., with Gratitude	9	I
6	For Thy Sweet Love Remember'd Such Wealth Brings	9	I
7	Mother's Love	10	A
8	Call Me but Love	10	A
9	Variations and Parodies on Daljono's “Bintang Kecil” (Little Star)	10+	A
10	Variations on Ibu Sud's “Kupu-Kupu Kemana Engkao Terbang” (Butterfly Where Are You Flying To)	10+	A
Waltz			
1	Falling in Love	7	I
2	Waltzing Latifah	8	I

Pedagogical Benefits and Goals

The stylistic and pedagogical analyses in chapters two, three, and four suggest the benefits and goals for the classical pieces in *Alicia's Piano Books*. The wide variety of technical and artistic considerations help to build students' pianistic and musicianship skills. Furthermore, the pieces provide unique traits that contribute ideas for students in their own creativity and artistry.

The major technical difficulties in these classical pieces are those of rhythmic complexity, fingering approach, voicing skill, and wide-span passages. The polyrhythms of two against three, three against four, and two against five can be found in the variation sets that range between levels 6 to 10+ in Magrath's system and levels I to A in the PRG system. On the other hand, the unusual rhythmic subdivisions are mostly found in the waltzes. For example, "An Alien's Waltz," a 7/8-meter composition consists of the rhythmic subdivision of 3 + 2 + 2, while "Waltz? I Don't Think So," an 8/8-meter waltz contains the rhythmic subdivision of 2 + 3 + 3. The fingering details in these classical pieces are also demanding. These include finger substitution, thumb crossing, and hand shifting. As Sukarlan rarely indicates fingerings in the score, careful fingering plans are essential when learning the classical pieces in *Alicia's Piano Books*. There are numerous three-voice compositions that encourage students to improve in their voicing skill. These pieces are: all four fugues, select variation sets (those that range between levels 6 to 10+ and levels I to A), and two waltzes ("Lullaby for Myself" and "Falling in Love.") In addition, wide-interval passages that span up to elevenths can be found in most of the pieces, except in the canons. These large-span passages help students to build stronger and more flexible hands.

Artistically, the classical pieces are significant in their tonalities, meters, dynamics, and unusual harmonic progressions. Different tonalities or multiple key modulations can be found within the classical pieces in *Alicia's Piano Books*. For instance, "Tiptoe" contains an atonal section, "Things Can Go Wrong in Life" consists of a bitonal middle section, and "Mother's Love" involves serialism and blues in its introduction. In regard to modulation, "Call Me but Love" contains the highest incidence

of modulations, which is thirteen in total. In contrast to the key modulations, the metric modulations are mostly in the variations and the waltzes, and Sukarlan only includes a maximum of three meters in a piece. The pieces with three meters are: “Thriller Fugue and Postlude,” “Alicia’s First Variations,” “A Full Moon and an Empty Heart,” “To Adam G., with Gratitude,” “Call Me but Love,” and “Waltzing Latifah.” A wide range of dynamics can be discovered in each genre. To illustrate, the dynamics in “Thriller Fugue and Postlude” range from *p* to *ff*. Complex harmonic progressions or color chords often occur in the classical pieces from *Alicia’s Piano Books*. Non-diatonic chords such as flat-sixths, secondary dominants, and diminished triads can be found in: “Waltz? I Don’t Think So,” “Call Me but Love,” and “Fuga Pentatonica.” These artistic challenges help students to develop a mature musical understanding.

More pedagogical benefits can be discovered in the unique, divergent features of the classical pieces from *Alicia’s Piano Books*. In these classical pieces, Sukarlan introduces exoticism, transformation of waltz rhythms, distinct accompaniment patterns, and diversified musical styles. The exoticism is expressed through the Indonesian folk songs (“Fugue on ‘Tik Tik Bunyi Hujan,’” Variations and Parodies on Daljono’s ‘Bintang Kecil,’” “Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkai Terbang’”), pentatonic scales (“Fuga Pentatonica,” “Not Quite a Silent Night,” “Waltz? I Don’t Think So”), pelog scales (“Waltzing Latifah”), and whole-tone scales (“Waltzing Latifah”). Creative transformation of waltz rhythms is found in the unusual 2/4, 6/8, 7/8, and 8/8 meters. The waltzes that use the unconventional accompaniment rhythms are: “An Alien’s Waltz,” “Waltz? I Don’t Think So,” “Falling in Love,” and “Waltzing Latifah.” Furthermore, Sukarlan uses a variety of accompaniment patterns in his works. In

“Variations on Ibu Sud’s ‘Kupu-Kupu Kemana Engkao Terbang,’” its accompaniment patterns encompass tremolos, parallel thirds and sixths, quick triplets, and octave passages. Besides accompaniment patterns, there is a mixture of musical styles within the classical pieces in *Alicia’s Piano Books*. Students can explore the fugue with funky nature in “Thriller Fugue and Postlude,” experience all three districts—serialism, blues, and classical variations—in “Mother’s Love,” and enjoy the Indonesian folk songs through fugues and variations.

Generally speaking, the classical pieces in *Alicia’s Piano Books* provide numerous pedagogical opportunities for students. This can be especially seen in the various uses of the left hand, where multiple accompaniment styles, complex fingerings, wide spans, and voice exchanges are involved. The brevity of these classical pieces make it conceivable for students to learn a set of pieces with diverse sounds and styles in them. An advanced pianist could also perform all the classical pieces analyzed in this study (61 minutes in duration) in a recital program. In addition, teachers can assign pieces with distinct musical styles and genres according to the students’ needs and levels. The needs encompass specific technical and artistic considerations, or different musical styles and forms.

Recommendations for Future Research

This study provides stylistic and pedagogical analysis for the classical models in Sukarlan’s *Alicia’s Piano Books*. During research, several gaps were discovered, which include leveling systems for pedagogical literature, studies on Indonesian piano solo works, and resources on Sukarlan’s compositions. The leveling systems for pedagogical literature are rarely classified according to forms. For instance, the two systems used in

this study are largely organized by composer. Furthermore, these two leveling systems rarely include, if any, Eastern compositions. Hence, one could either examine the levels according to the musical forms or genres, or level Sukarlan's works in a progressive order. The research on Indonesian piano music is currently limited to three theses written by Siagian,¹ Santoso,² and Kristianto,³ thus further scholarly studies on the other Indonesian composers and their piano works are recommended. As discussed in chapter 1 (pp. 6–7), the studies on Sukarlan's piano solo compositions are restricted to only two theses. Therefore, it would be advisable to investigate Sukarlan's other piano works. A further area of research could include a comparative analysis of Sukarlan's piano works or a complete recording of *Alicia's Piano Books*. As a whole, the following are recommended considerations for future study:

1. Progressive leveling of each musical form.
2. Progressive leveling of Sukarlan's work.
3. Studies of other Indonesian composers such as Michael Asmara and Slamet Abdul Sjukur.
4. Scholarly literature on Indonesian's piano solo works.
5. Analysis of Sukarlan's other piano compositions as listed below:
 - a. Non-classical works in *Alicia's Piano Books*

¹ Charmaine Blythe Siagian, "Selected Solo Piano Works by Contemporary Malaysian and Indonesian Composers from 1979 to 2007: An Introduction" (D.M.A. diss., University of Oklahoma, 2007)

² Mario S. Santoso, "The Teaching Legacy of Irvati M. Sudiarso" (D.M.A. diss., West Virginia University, 2013).

³ Henoah Ronald Kristianto, "An Eastern Infusion: Indonesian and Western Elements in Ananda Sukarlan's Rapsodia Nusantara 1–5" (M.M. thesis, University of Sydney, 2012).

- b. 24 *Rapsodia Nusantara* (Archipelago Rhapsody)
 - c. 13 pieces from *Just a Minute!* for the left hand alone
 - d. Six *Etudes* for solo piano
 - e. *The Humiliation of Drupadi* for two pianos
 - f. *Schumann's Psychosis* for three pianos
6. Comparative analysis of Sukarlan's own keyboard writing.
 7. Comparison of Sukarlan's works to his contemporaries.
 8. Comparison of *Alicia's Piano Books* to similar works by other composers who wrote for their children.
 9. A complete recording of Sukarlan's *Alicia's Piano Books*.

Conclusion

Sukarlan's *Alicia's Piano Books* is a set of six books that consists of 183 piano pieces. Prominent classical models are widely found in the set, ranging from elementary to early advanced levels. These classical pieces are essential for educators and performers who aim to explore Indonesian art-music combining Eastern and Western traditions at a variety of levels. While Sukarlan continues to make regular contributions to the fields of music education and piano pedagogy, his classical pieces in *Alicia's Piano Books* are worthwhile studies for both pedagogues and researchers.

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APPENDIX A

TRANSCRIPT OF INTERVIEW WITH SUKARLAN

Date: 28 September 2020

Day: Monday

Time: 11AM EDT/ 5PM CET

Yong: Hello, Maestro.

Sukarlan: Hi, Karen. Nice to see you again after a few years.

Yong: Yes! It has been six years since we last saw each other.

Sukarlan: That was a long time ago!

Yong: I know! How are you?

Sukarlan: I'm fine. So, which city you are [residing in] now?

Yong: I'm in the city of Columbia from South Carolina.

Sukarlan: Okay! Alright, I'm yours!

Yong: Sounds great! First of all, thank you so much for meeting with me today. I really appreciate your time and your willingness to help on this project.

Sukarlan: It's my pleasure.

Yong: After spending time on studying, I am aware that the first and second volumes of *Alicia's Piano Books* were written for your daughter, Alicia. How did she inspire you to write the pieces?

Sukarlan: Well, I could say that those are a kind of library that I wrote her. Because in fact, she wasn't very diligent. She [bought] the usual materials of piano teaching. And in fact, I wasn't such an expert in piano teaching for beginners either. She had a teacher, another teacher, but well, she preferred [studying] with me. And then I thought, yes, the materials are quite boring, because it's just numbers. You know, study number one, study number two, study until numbers fifty, sixty... And so, I thought, well, this doesn't work.

She needs music which has a story behind it. Not so abstract. And so, you know, I'm a composer, so I wrote those pieces, like when we were walking during sunset, for example. Because we always walk around. In winter, we walked, and in summer, we also walked. And also things like, in the park, there was a lady with a small poodle dog, so I wrote about this poodle. Then, she [Alicia] had a pony, she had a horse, and I wrote about the horse, those kinds of things. So, it's all daily experiences. It's more concrete. She could imagine the real things with music. So basically that, and that's why she enjoyed playing those pieces, learning it because she could connect. She could relate with the music.

Yong: That's interesting. So that's all her daily life experience in the music!

Sukarlan: Most of them, yes. Not all. Well, sometimes, I told her about the Javanese gamelan scale. So, it became "In a Javanese Village," for example. That's in *Alicia's First [Piano] Book*. I told her that we have only five notes in one scale. And there is an old church in our village. It's not used anymore. And so, we imagined that it's haunted and everything. So, I wrote this piece called, "A Haunted Church," or "Old Haunted Church," or whatever, I forgot. That's [in] *Alicia's First [Piano] Book* too. Those kinds of things. So, the church was real. The poodle dog was real. Everything. So many things are real in *Alicia's Piano Books*.

Yong: This is definitely a fun and interesting learning experience for a young piano beginner like Alicia.

Sukarlan: Yes. Because I didn't believe that she had great talent in fact. So, I thought, I just want her to love music. I just want her to love playing an instrument. If I turned out wrong, if she had a great talent, then we are lucky. But if not, I don't want her just to be completely disconnected from music. I think with children, it's like that, we just have to teach them to love music first, without really polishing their techniques, or, you know, all this musical knowledge.

Yong: I totally agree that children should learn to love music first. Just to clarify, are all the pieces composed for Alicia compiled in just the first two books?

Sukarlan: I think, well, almost all the second book, and even some in [the] third book. But not all the third book, some of the third book.

Yong: Did Alicia learn all the pieces you composed for her?

Sukarlan: Not all, because some of them are quite difficult. So, I just played it for her and said, okay, you can learn this next year or two years later. Because in the first and second book, there are pieces for grades 6, 7, [and] 8. Definitely, she couldn't play it at that time. And so, it's just to tell her that we can communicate through music. Everything around us can be turned into music. So, she has to feel the fascination with music. I think. Basically, from *Alicia's First and Second [Piano] Books*, I think she learned only half.

Yong: I see. So, how were these pieces applied in her piano lessons? Did you attend her lessons?

Sukarlan: Yes. I went with her, then I told her piano teacher about the techniques. Because I thought, okay, I put the techniques in the music. Specific techniques like, how to play with the wrist, you know, the wrist has to be flexible; or three against two, three in the right hand and two in the left hand, those kinds of things. Oh, staccato and legato, like “In the Javanese Village,” you know, how to play staccato in one hand and portato in the other hand, those kinds of things. So, it has pedagogical purposes—in most of the pieces. In some pieces, there are no pedagogical purposes.

Yong: Just to clarify, did you compose and asked Alicia’s piano teacher to teach her the pieces?

Sukarlan: Yes. And some [of] the difficult pieces, I just played it for her on a piano. And there [is] some music in the, I forgot, third, fourth [book]. For example, when Alicia was, I think, 11 years old for her birthday, I composed this “Happy Birthday, Alicia,” or “Happy 11th Birthday,” or something like that. And that's in the, I don't know, third or fourth book. And that she played.

Yong: Interesting. Looks like the piece had caught her interest to learn it.

Sukarlan: Yes, because it was easy.

Yong: Alright. Let's move on to the second question. I notice that there is a collection of seven love songs in *Alicia's Third, Fifth, and Sixth Piano Books*. What was the inspiration behind the collection?

Sukarlan: Love songs?

Yong: Love songs numbers 1 to 7. There are seven of them in the collection.

Sukarlan: Oh, yes. They were written [a long time] before, in fact. Because many of the pieces, especially in the third, fourth, fifth, and sixth were written when I was young. There were manuscripts in my cupboard. I had a cupboard with, I think, hundreds of manuscripts. And sometimes I just checked them over, and I thought, hey, this is interesting to make [it] a piano piece. And I wrote love songs because, well, for my girlfriends when I was young. Some of them are like birthday presents for people. Well, people I love but not girlfriends. Just friends. So yeah, some of them are old, some of them are new. I think the new ones are starting from number eight.

Yong: Number eight? I think there are only a total of seven love songs in *Alicia's Piano Books*.

Sukarlan: Yes, seven in *Alicia's Piano Books*. Then, I published a new book called *Shorter Works for Piano*, because they don't have pedagogical purposes. They were not

written for Alicia. They were just short pieces. If I had to write something, a prelude for my opera and another thing, so that's it. Yes. So that's why I didn't write more *Alicia's [Piano] Book*, but I wrote a collection of short pieces. And that's starting from "Love Song No. 8."

Yong: That makes sense. So, did you have any specific purpose for compiling seven love songs in three different volumes? Why didn't you compile in one?

Sukarlan: Because I found one love song today and another love song a few months later. I think I had thousands of short pieces. And sometimes, I took one paper and I thought, oh, did I write this? And if I thought this is very bad, then I said, okay, I'm definitely throwing this away. But if it's rather good, then I'll revise it. And if it's quite good, I'll just print it.

Yong: That's interesting! Alright, let's move on to the next question. Every *Alicia's Piano Book* was dedicated to specific groups of people. I remember you mentioned that some of the pieces in the sixth book are especially devoted to musicians who have physical disabilities. At the same time, I know that you are writing a series of musical works for disabled musicians resulting from a commission by Fundacion Musica Abierta (The Open Musica Foundation) of Spain. May I know if these two projects are related?

Sukarlan: Yes. So, the story was this. The foundation was closed in 2000... I think 10 or 11? I wrote like, I think 80 or 90 pieces for them. And they used only half of them. So, the rest was unpublished. The foundation was closed because the government didn't give any more subsidy. Because at that time Spain went into recession. There were many foundations closed. Well, there was a problem of corruption too, you know, with the politicians at that time. So many funding for foundations were corrupted by some irresponsible people, basically. So many foundations were closed, including this foundation. But I didn't regret writing so many pieces, because I have learned with real, disabled young people. But then, those pieces, a few dozens of them, they were unpublished. And, in fact, they always sound like pieces for normal people. Because that's the idea. We had to write music for special disabled person, like, for example, for one hand only or for a few fingers only, but the music should not sound like disabled. The music should sound normal. That's the point. Well, many of them, including music which are written without pedals. Like "The Clarinetist and The Mouse Deer," that's without pedals, and "[An] Hommage to Scarlatti," that's for a pianist without legs. They can't use pedals. Many of them. But then, basically, most of [the] Baroque music, we don't use pedals. So, I thought, okay, I published them. And then I said, *Alicia's Sixth [Piano] Book*. After that, I thought it doesn't make sense anymore to publish more *Alicia's [Piano] Book*, because it's not for Alicia anymore. And some of them have no pedagogical reasons. So, I stopped publishing *Alicia's Piano Books*. But then I started to publish this collection of short works.

Yong: Just now you mentioned that the foundation was closed around 2011.

Sukarlan: Yes, something like that. I forgot 2010 or 2011.

Yong: Just to make sure, are you still writing music for the disabled musicians?

Sukarlan: Until now? No, no. I wrote and then before it was published, the foundation [was] closed. So, I had a pile of music which are unpublished. I forgot *Alicia Sixth [Piano] Book*, when did we publish it. But I remember those [pieces] were in my cupboard for a long time, a few years, until *Alicia's Sixth* was published.

Yong: Just now you mentioned that some of the pieces [were] written without pedal, and some were written for a few fingers. I might have overlooked on some of these pieces. Are they published in *Alicia's Piano Books* as well?

Sukarlan: They published several music of mine. I think they published 30-something. The foundation. But there is one book which [has] consistent pieces for [a] disabled pianist with an instrumentalist. So, it's always a duo. For example, there is this music of mine for, well, a lot, piano and trumpet, piano and cello, piano and viola, I think I wrote for every instrument. So, one-handed pianist with somebody else, because it was written for a boy whose right hand only has two fingers functioning. So basically, either the music is for piano left hand alone, or piano with two right-hand fingers and another instrument. And the foundation published this.

Yong: Interesting. So, it's published in another book! Just to clarify, are there only a few pieces written for the special needs in *Alicia's Sixth [Piano] Book*?

Sukarlan: I think a lot. "An Homage to Scarlatti" and "The Clarinetist" are for a pianist without functioning legs, because they don't need pedals. And then, there is "Airport Blues," which is for three fingers in the left hand, but with a special technique, because the muscles couldn't be flexible. So, the intervals are always basically the same. That's "Airport Blues." And then there is... Oh, I forgot. If you mentioned the titles, then I remember. But yeah, many of them are for disabled pianist. Ah, and this "An Hommage to Scarlatti." Yeah, that's for disabled too, the same for pianists without legs. I mean, piano without pedal.

Yong: Understandable. So, through research, I have verified that 44 pieces in six *Alicia's Piano Books* are based upon specific classical models. Only 39 classical pieces are selected and are included in this study. This includes four fugues, ten canons, fourteen variation sets, and eleven waltz selections. The excluded models are a Nocturne and a Passacaglia in Book One; a Rondo in Book Two; a Prelude in Book Three; and a Minuet in Book Four. May I know what was your inspiration for writing fugues?

Sukarlan: Well, fugues, you might be surprised, but I have hundreds of fugues unpublished. And usually I take a theme [out] of something. So, usually the main theme of the fugue, the main subject, is not my melody. It's something. So, I hear a melody or a folk song, and then I make a fugue of it. And many of them are folk songs from Indonesia.

Yong: Just like “Tik Tik Bunyi Hujan” [Tick Tick the Sound of Rain]?

Sukarlan: Yes. Well, that's a folk song, that's a children's song. And usually I use them for my bigger work, which is called *Rapsodia Nusantara* [Archipelago Rhapsody], you know about that. So *Rapsodia Nusantara* has a lot of fugues. Usually, they end with a fugue. It becomes more and more complex and everything. And that's why many pianists hate playing them because of the fugues. I wrote a lot of fugues many years before and so, I used them in *Rapsodia Nusantara*. Because since 2005 or 2006, I wrote *Rapsodia Nusantara*. And now, I wrote them thinking, okay, which fugues I have done from a province in Indonesia.¹ And so, I said, okay, then I make a kind of Prelude, which is a kind of fantasy, and then the fugue becomes the ending of *Rapsodia Nusantara*. That explains why *Rapsodia Nusantara* has a lot of fugues.

Yong: Was there any composer that inspired you when writing these fugues? For example, Beethoven, his variations with fugues?

Sukarlan: No, because I have a book to write music. Everywhere I bring. If I wait for an airplane, if I wait for a train, or in the train, or in the plane, I wrote fugues. It's like, you know, people do Sudoku, and puzzles, or whatever, I wrote fugues. So yes, definitely, I'm such a nerd.

Yong: That's actually your hobby and interest.

Sukarlan: Yes, writing fugues.

Yong: Was there any composer that inspired you when writing fugues?

Sukarlan: Shostakovich. Well, Bach. Yes, I studied Bach, because everybody has to study Bach. But I think my biggest inspiration is Shostakovich. I played all the 24 preludes and fugues of Shostakovich's, but not all the Bach's. In fact, I played very few [of] Bach's. I think I played twelve or maybe... I don't know. It's because I started learning Bach before I came to Holland to study music. The way my teacher taught me to play Bach was so boring. I thought Bach was such a boring composer. And so, I didn't really like Bach until I discovered Shostakovich when I was in Holland, when I was in the Conservatory, because my professor was [a] Russian. And he said, well, if you don't like Bach, there's also Shostakovich. And I said, well, he wrote fugues too, so he must be the same boring guy. He said, well, just try one or two. And I said, hey, this is nice. So, from that [onwards], I rediscovered Bach. And I realized that Bach wasn't that boring.

Yong: So, I assume that, among the fugues in the classical piano repertoire, Shostakovich's must be your favorite, right?

¹ *Rapsodia Nusantara* is written using folk songs from different provinces in Indonesia.

Sukarlan: Yes, yes. From my piano repertoire, yes, I think so. Shostakovich, basically Shostakovich's concerto, Shostakovich's fugues, sonatas... He's one of my favorites. Yes.

Yong: Do you have any specific Shostakovich's fugue that you like the most?

Sukarlan: Let's see. No. 7, the A major where he turns the prelude into a fugue and a fugue becomes the prelude; No. 15, which is the atonal, in quotation marks. So, No. 7 in A major and No. 15 in D-flat. Well, basically, I like them all, even No. 4, which is in E minor, which is very slow, but I love it. And in fact, my *Rapsodia Nusantara* No. 25, it was in E minor, and there's a fugue there, of course. And after I finished it, I thought, hey, this sounds like Shostakovich's E-minor fugue. But then I thought, okay, forget it, it just sounds a little bit like that, but well, it's just in my head, and I wasn't aware of it, I think. You know, sometimes you write music, and somebody else's music come into my mind and I wasn't aware of it. But then if it's so clear, then that becomes plagiarism, even if I'm not aware of it.

Yong: I think that's because we listen to so much music in our life.

Sukarlan: Exactly. Yes, and that's why before the year 2000, or 2001, or 2002, I didn't write much music because I was really active as a pianist. I gave a lot of concerts, too many concerts playing other people's music. Somehow, the music become a kind of wall for me. Because every time [when] I wrote music, it became this guy's music.

Yong: Interesting. So, let's move on to canons. What was your inspiration for writing canons?

Sukarlan: It's just like a fugue for me. Canons and fugues are the same. But fugues, you know, it enters a fifth above or below. But basically, I think my way of thinking is polyphonic. And that's why there are a lot of canons. And in fact, Passacaglia too, but it's more in my *Rapsodia Nusantara*, because Passacaglia needs a big structure. So basically, my way of thinking is always polyphonic, more than harmonic. I don't know why. I think because I'm [a] Javanese and I heard a lot of gamelan music. And gamelan is basically polyphonic. I don't know. Or maybe I'm wrong. Well, basically all this polyphonic music I wrote without a piano. I wrote on the table or anywhere else. Because it exercises my brain and I love it. I like doing that. It's a game for me. Like I told you, it's like a crossword puzzle, or Sudoku, or playing with rubric. Playing with fugues and canons and all these stuffs. Guess what, I have thousands of papers of me [writing], you know, my music, fugues, canons, passacaglia, chaconnes, those kinds of polyphonic [music].

Yong: Then how did you decide which to publish in *Alicia's Piano Books*?

Sukarlan: Randomly I took one paper from my cupboard. And as I told you, if it's good, I publish it. If it's half good, I revise it. If it's bad, I throw it away.

Yong: Was there any composer that inspired you when writing canons?

Sukarlan: Canon? No, not really. Fugues, yes. But canon... Again, Shostakovich, maybe? Well, he didn't really write canons. No, I think because in the conservatory, we first learned how to write canons, and then fugues. Basically that. So, I think that's how it works for me.

Yong: It sounds like there is no composer that really inspired you for writing canons.

Sukarlan: Maybe Shostakovich, maybe Benjamin Britten, but his orchestra works.

Yong: Do you have a favorite canon?

Sukarlan: I don't know if I have a favorite canon. Maybe Pachelbel's canon, but that's everybody's favorite. No, I don't have any favorite canon. No.

Yong: Alright, how about variations? What was your inspiration for writing variations? I realize that you have a lot of variations, even in your *Rapsodia Nusantara*.

Sukarlan: Busoni. Ferruccio Busoni. Yes, he's another of my favorite composer. Not only in variations or polyphonic works, but it's just his entire concept.

Yong: Which variations are your favorites? Is it Busoni's?

Sukarlan: Well, *Fantasia Contrappuntistica*, which is not really variations. But, somehow, I always think that every music is a theme and variations. In a way, it's like that. Although it's not always clear that, this is the theme, this is the variation, but even a fugue is a variation of the theme. So, for me, sometimes I wrote a piece of music and I don't call it variations, but in fact, it's variations. Well, the [Second] Piano Concerto [by] Shostakovich, the first movement, is in fact a variation. We don't call it a variation, but it's very clear [that] it's a variation. There are many pieces, in fact, which are not called variations, but in fact, they are. They don't have a clear section like, this is variation one, variation two, and everything. The *Sonatina on Carmen Fantasy* of Busoni's, it is a real variation, but it's not called a variation. And then, well, many sonatas of Beethoven's, they are variations. Like this one in A-flat major, opus 26, I think it's a variation. And in fact, rondos, many rondos are variations. A B, A, C, A, D, but the second A is a variation of the first A, for example.

Yong: Seems like your inspiration for writing variations came from the non-variation pieces.

Sukarlan: No, not really. I think the first variations I was really passionate with was Brahms's *Variations on an Original Theme*. And then the *Paganini Variations* of Brahms's. That was my very first electricity. This is a pure variation and it really works very well. And then, orchestral work, which was Benjamin Britten's *Young Person's Guide to the Orchestra*. That's a real variation with a fugue. So that's perfect for me.

Yong: All your favorites! How about waltz?

Sukarlan: Waltz? Well, in fact, I don't like Johann Strauss's waltzes. It's not my favorite. But somehow, I wrote waltzes in *Alicia's [Piano] Books* because Alicia likes waltz. Well, it's not my preference, it's more about her talking about waltz. And every time, [when] there is Johann Strauss's waltz on the radio—Radio Clásica in Spain—and she goes, oh, I like this music. And I said, yes, this is a waltz.

Yong: So that's her music preference!

Sukarlan: Well, not music preference, but meter preference of Alicia is always 3/4. And then I wrote a piece called “Waltz? I Don't Think So.”

Yong: Yes, I saw it in *Alicia's Fifth Piano Book*.

Sukarlan: Yes, that's a game I played with Alicia. I said, a waltz doesn't have to be in 3/4. And then there was also this Pathétique Symphony of Tchaikovsky's, which is in 5/4, I think. It's a waltz.

Yong: So, you mentioned that you do not have a favorite waltz.

Sukarlan: No, not really.

Yong: Since you mentioned about Tchaikovsky's waltz in 5/4, was he one of the composers that inspired you in writing waltzes? Because I know that you have a 7/8 waltz.

Sukarlan: I forgot if I was thinking about Tchaikovsky at that time when I wrote it, but I love Tchaikovsky. So maybe yes, maybe. I can't really say for sure, but there must be Tchaikovsky in my head. Yes, definitely.

Yong: Alright. So, based on the list that I have sent you, are there any other fugues, canons, variations, or waltzes that you think I could include in my project?

Sukarlan: I don't think so. Well, you really analyzed them and now, you know them more than me. Like you said, there are how many pieces of this, how many pieces of [that], I really don't know about that. So, yeah, from *Alicia's [Piano] Books*... Well, as I told you that, many pieces are in fact variations, but it's not called variations. So, “The Clarinetist and The Mouse Deer” is in fact, a variation. There's a theme and I make several variations out of [it]. Although it's not a variation, but inversion, and changing scales, and everything, that's what I call [a] variation, which is related to the theme, but then it's twisted, or developed, or even repeated in a different manner. For me, it's already a variation.

Yong: Oh? I will make sure to study and include the piece in my project.

Sukarlan: Well, it's not strictly a variation. Of course, it's not. Because if you say a piece is [a] variation, that means there's a clear theme and variations. In that sense, you cannot

call that a variation. The way I developed it is in fact, a theme and variations.

Yong: Understandable. Alright, so just now you mentioned that some of the pieces in *Alicia's Piano Books* have pedagogical goals, and some have not. So, were these educational focuses part of your intentions, or was it just a natural composing process?

Sukarlan: Yes, of course, with intentions. For example, the repeated chords, there's a piece called "Wrist Watch." "Wrist Watch" is for playing with the wrist. That's why I used only two fingers because I concentrated on the wrist. Because at that time, Alicia was playing like this [tight wrist position], instead of like this [relaxed wrist position]. Then, there is this "Milky, the Chromatic Poodle" with chromatic [scales].

Yong: Yes, with the chromatic scales.

Sukarlan: Yes. Because at that time, she had to learn chromatic scales without any, you know, it's just brrrrrrrrrrrr [unmusical chromatic scale]. And she said, daddy, I'm not going to play this, this is horrible. Because there's no purpose of doing just brrrrrrrrrrrr [unmusical chromatic scale] all the time, so I said, okay, I have to write something. And then scales. She hated playing scales. In fact, that's for *Alicia Third or Fourth [Piano] Book*. I didn't include it in the first and second book. It's called "Boisterous Boys."

Yong: I saw you posted that piece on YouTube a couple of months ago.

Sukarlan: Yes, yes. And that's about scales. Different scales.

Yong: Alright. Let's talk about the fingering indications. Most of your pieces do not include fingering indications, except for nineteen pieces. In each piece, only a couple measures are given with suggested fingerings. What informs your decision to include fingering indications in these pieces or measures?

Sukarlan: Usually, because the fingerings are not common. If the fingerings are common, then I don't write them.

Yong: Among six *Alicia's Piano Books*, Book 5 has the highest number of pieces with fingering indications while Book 3 does not have any piece with fingering indications. Was there something that changed your perspective to include more fingering indications in Book 5?

Sukarlan: Oh, really? Well, then definitely yes.

Yong: Was it because of the difficult pieces in Book 5?

Sukarlan: To be honest, I forgot. No, no. I received some comments. Well, not kind of criticisms, from some piano teachers that they need fingerings. And then I told them, well, fingerings are very personal. Some people use this fingering and the other person use that fingering. I think that's the point where I thought, okay, for this piece, I will write

fingerings because, you know, sometimes piano teachers, they have crazy fingerings. And you know, sometimes I see students playing with creative fingerings. And I said, how could they play this? Sometimes I thought, well, this is logical, you can only play with this fingering, so I thought I don't have to write it down. But then some people did crazy fingerings, and I thought, why make life so complicated? Also, I think, some repeated notes—taka, taka, taka, taka—that kind of thing, I should write fingerings, because it makes it easier to figure out how it's played.

Yong: I saw you wrote 1321, 1321 for the repeated sixteenth notes.

Sukarlan: Yes, yes.

Yong: Besides fingering indications, there are a lot of key modulations in the classical model selections found in *Alicia's Piano Books*. What guided your compositional process to include the key modulations?

Sukarlan: Many people asked me that, and I don't know the answer. Well, I don't know if it's good or not. But I write the music sometimes, it's called through composing, from beginning to end. I write and sometimes I drink my coffee. When I come back, it sounds on a different tonality in my head. So that's what happened. The modulations are sometimes not common, right? They are sometimes strange, but that's what happened in my head, I think, because of the coffee.

Yong: I also notice that a lot of the key modulations in *Alicia's Piano Books* are not formed with related keys. Could you tell me more about your thoughts on this?

Sukarlan: I really... You know, it sounds in my head like this. And I thought, well, if I write it [theoretically], if I modulate myself, then I'm not honest with myself. And I even think that the music will not sound as good as I want it to be. So yeah, it's funny because, well, you have a theme in your head, then there's somebody sending a WhatsApp [text], or the telephone rang, I picked it up, then I finished, and then the melody has modulated in my head. Then I looked again on the paper and [said], okay, this sounds like this, but now it sounds like a third above or whatever. Then I thought, yeah, that makes sense.

Yong: Why don't we look at a piece together? Let's analyze and talk about the key modulations in "Call Me but Love." Let me do the screen sharing. Okay, so, this is "Call Me but Love." I realized that the keys in this piece are quite interesting. It begins in C minor and ends in F-sharp major. Do you have any specific key modulation that you want to talk about in this piece?

Sukarlan: No, not really. Have you ever heard about synesthesia?

Yong: Yes. Musicians with synesthesia see sounds as shapes and colors.

Sukarlan: Yes. So, sometimes I see two colors, and it sounds like two tonalities, or two chords. And because those colors match with each other, so I thought, okay, I'll put them

next to each other. And that's why I have a lot of, you can say inspiration, with the sky during a sunset. It keeps changing. And once it's changed, I just hear different chords. And I know harmonically maybe it's wrong, the progression of the harmony. Then, I thought, yes, but I like that. So, yes, I forgot the creative process of this music you sent me, but I think that's what happened. It's always like that.

Yong: Wow, so you can see the colors of the tonalities. Was this the reason why you wrote the different keys, for instance, E—A—D—B—E, in measure 26?

Sukarlan: Well, no. that's a logical progression. E is the dominant of A, and A is the dominant of D. Yes, but only that. After that, D and B do not really relate. But then, again, B is the dominant of E. Right?

Yong: Yes!

Sukarlan: Let's see. For example, in bar 11. That's C major to E-flat major. Well, that's not common. I mean, it has no real relationship harmonically.

Yong: Maybe it's common to the relative key.

Sukarlan: Yeah. Common to C minor, but it's less common than, for example, the dominant to tonic in bar 26.

Yong: How about measure 22? We have C major to A major, then to D major.

Sukarlan: Yes, that's less common too. That's basically the colors. And your theory teacher will say it's wrong.

Yong: But there's no such thing as "right" or "wrong" in music.

Sukarlan: You know, academically, this is wrong.

Yong: Do you have any specific thing that you would like to add on for this piece?

Sukarlan: In this piece? No. But I think, if you want to talk about modulations, it's more in the "Sunset Modulations." I forgot which *Alicia's [Piano] Book* is that. I think if not the second, it's in the third [book]. That really [shows] modulations [that] based on the colors of the clouds in the sky. Not from, you know, textbook harmonic modulations.

Yong: Great to know that! I'll take a look on the "Sunset Modulations." Alright. Just now we talked a lot about your waltzes. You mentioned that you wrote a waltz with 7/8 meter, which is "An Alien's Waltz" in Book One. You also have a waltz with off-beat rhythm, which is "A Prosthetic Leg's Waltz." And you have "Waltzing Latifah" in 6/8 and 2/4 meters, and "Waltz, I Don't Think So" in 8/8 meter.

Sukarlan: That's a lot of waltzes for somebody who doesn't like waltz.

Yong: But I am very impressed with the creativity of your rhythmic variations in these waltz accompaniments. Were there any specific goals or inspiration behind these waltz accompaniments?

Sukarlan: Oh. There is one waltz, which is not a waltz in *Alicia's First [Piano] Book*, which is called "Falling in Love." The right hand is playing a waltz, and the left hand is in 6/8. I remember I wrote that because I didn't like waltz. And I thought what can I do with waltz? So, I think that was a key to my waltz, thinking that I want to transform waltz into something else.

Yong: Besides transforming the waltz, I think your motivation to write waltzes was also because of Alicia, right?

Sukarlan: Yes. I tried to make it interesting because I don't think waltz is interesting.

Yong: Okay. Let's talk about motif. Three of the classical pieces in *Alicia's Piano Books* use names as motifs. Was there any inspiration to use name(s) as a motif?

Sukarlan: Because it was used already by... I think the first one was Robert Schumann, with *Carnaval* and in some other [pieces]. And of course, Shostakovich. Shostakovich wrote a lot of pieces with this method, and he used his own initials, DSCH. If he wants to write something personal, so, D; S, S is E flat; C; and H, the German terminology for B. That's in his String Quartet No. 8, in his symphony, in piano trio, and many [others]. And there was this *Homage to Haydn*. I don't know who commissioned it, but a pianist commissioned Debussy, and Ravel, and many, writing music about Haydn using the name Haydn. You can check Maurice Ravel's *Menuet sur le nom d'Haydn*, and Debussy, something of Haydn, I forgot. All French composers.

Yong: Could you explain how the motifs were built from names?

Sukarlan: Oh, it's easy. Well, A is A, B is B, then you go from C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, etc. So, Haydn sounds like B, A, D, D, G. Because H is B in German terminology; A is A; Y, if you go from C, D, E, F, G, H, I, J, K, etc., Y is D; then we have D; and N is G.

Yong: Now I can understand how the motif was built from Randy Ryan's name.

Sukarlan: Yes. And we use also R as Re, for example. So, in fact, we can use whatever, we just need a motive. You just need an excuse to write the motive. The profession of a composer is not to create, it's to compose, which means, it's bits of pieces, and we compose them. So, the material for me is not important. That's why I said my fugues are based on subjects of folk songs, or children's songs, or whatever. It's what we do. The material is what's important. So, the way we develop the material is important. That's why my motives, I can take from anything. From letters, from whatever. Oh, by the way, if I do lullabies, usually it's for a friend who just had a baby. I use the name of the baby as the motive. Usually it's like that. And "Waltzing Latifah," I used La, Ti, Fa—the

[musical] alphabets.

Yong: That makes sense for having La as the submediant etc. This is interesting.

Sukarlan: Yes.

Yong: It's interesting that Indonesian influence can also be found in the classical models in *Alicia's Piano Book*. To illustrate, Javanese's pelog and pentatonic scales are utilized in Book One's "Passacaglia," Book Three's "Fuga Pentatonica," Book Three's "Waltzing Latifah," and Book Five's "Not Quite a Silent Night." Would you point me to the other Indonesian influences that can be found in these classical model selections?

Sukarlan: "Quasi Tokecang [Gecko Eating Peanuts]." It's in the first book. That's basically a folk song from West Java. And then, what else? "Anak Kambing Saya [My Little Goat]" in the sixth book. That's for right hand only. Well, I need to write music for right hand only, but with staccato and legato at the same time. So, I use the theme of "Anak Kambing Saya," which means "My Little Goat." That's a folk song from East Indonesia, from the Island of Flores, I think. Let's see, oh, "Paris Berantai" is a folk song from the island of Borneo. It's from *Alicia's Sixth [Piano] Book*. What else? Yeah, I think that's all.

Yong: Since we have talked about Indonesian influence, how about Spanish influence? I know you have lived in Spain for decades, was there any Spanish influence in *Alicia's Piano Books*?

Sukarlan: *Alicia's*? No. Not really. Because usually they need more elaboration. So, it cannot be [used] in short pieces. You know, flamenco rhythms and Phrygian scale. Because Phrygian is very Spanish. I use it in... I don't know if I wrote any Phrygian music in *Alicia's [Piano] Book*. I don't think so. No.

Yong: In Book Three, you mentioned that Alicia has stopped learning piano. Since then, did you both have a conversation about the expanding set?

Sukarlan: Why did I write until [the] sixth book? Yes, because I still had a lot of music. And also, she had a lot of pictures. Covers are all made by her. Sometimes she gave one to me and said, this is for the next *Alicia's Piano Book*. And I thought, okay, so I have to write another one.

Yong: What does she think about this continued collection?

Sukarlan: Well, she's proud of them. Because she's one of the very few children who has entire six books, only for her. Look, well, only Anna Magdalena had another one. Anna Magdalena Bach. And then who else?

Yong: Debussy's *Children's Corner*?

Sukarlan: Oh, yeah. Debussy. Yes, yes. But that was only six pieces. And *Children's Corner* is not really pedagogic. Well, it's more about situations, right? About pictures and everything. "The Snow is Dancing" and "Golliwogg's Cakewalk," you know, this kind of [pieces]. So, it's not really for beginners and it's not really easy pieces, right? But yeah, she's proud of them.

Yong: I'm aware of several of your YouTube recordings on *Alicia's Piano Books*. Do you have any projects for recording the whole set?

Sukarlan: No, not really. I haven't thought about that, but I want to do some. Well, this occurred because of the lockdown, because of the pandemic thing, that I want to do a series of videos [with] educational purposes. And I have done three of them. In fact, they are commissioned by the Educational Ministry of Indonesia. The link in YouTube is "Sukarlan Edu 1" and "Sukarlan Edu 2." I can give you the links. But they are all in Indonesian. I taught in Indonesian, and then I gave the examples, I played the music.

Yong: How about future? Do you have any future plans to record the whole set?

Sukarlan: Yes. I want to do that. But I haven't done anything about that for now.

Yong: Since you mentioned that you are not going to write more *Alicia's Piano Books*, I will skip the question on *Alicia's Seventh Piano Book*. Before I conclude with the last question, can I ask about your ongoing project?

Sukarlan: My current project is now commissioned by the Ministry of Culture to perform in the historical sites in Indonesia, to show what we have achieved in the past, what Indonesia has achieved in the past. I play *Rapsodia Nusantara* mostly in those places, and also my songs, which are for voice and piano, which have Indonesian poems. So that's what I have to do until December. And then this, I'm making my opera *Saijah and Adinda* into a film, that's also an ongoing project until December. Well, I have to finish the opera. It's 80% finished. It was performed two years ago, but there's a company who wants to make it into a video and send it into festivals and everything. It's a story written in the 19th century. It's a love story between Saijah and Adinda. Yeah, so that's what I'm doing now with my opera. And next year, I want to do these educational videos, in fact, with *Alicia Piano Books*. Well, that's still an idea, but I haven't done anything about it. And of course, *Rapsodia Nusantara*. I want to do more of *Rapsodia Nusantara*. Now, I explore Indonesia because of this project, performing [and] making videos. It's on YouTube. The first is on YouTube already, in the Prambanan Temple complex. So, if you search "Ananda Sukarlan Prambanan," I think you will find it in YouTube. And I'm traveling to other places, the remote places, [where] I can hear the folk songs or folk music, and I can collect materials for my *Rapsodia Nusantara*.

Yong: Yes, I notice that your *Rapsodia Nusantara* is written based on the folk songs from different provinces of Indonesia.

Sukarlan: Yeah. And Indonesia is so big. We have 34 provinces, and we have 17,000 islands. Well, some of the islands are not inhabited. But anyway, let's say, if we have just 1% of it—170 islands—then I have 170 *Rapsodia*.

Yong: May I know if your goal is to write 34 *Rapsodia Nusantara* for 34 provinces?

Sukarlan: For now, yes. I want to write at least 34. And then, if I listen to a folk song, then, you know, I write it down and make a fugue. Fugues, or canons, or whatever.

Yong: Are there any other comments you would like to bring to the teacher or the performer's attention about the classical models in *Alicia's Piano Books*?

Sukarlan: I think that's how children like to work now. They get easily bored. So, I think we have to teach them based on daily experiences. I mean, it's difficult now to teach children with music like, study number one, study number two, etc. It's so abstract. I think, in the end, music tells something. Even if it's abstract, it tells something. It communicates. It should be taught to children since they were young. But music is not just nice sounds. It has something deeper. Music doesn't have to tell a real story, a concrete story, but it should tell something. At least you can feel emotion. If you can't feel an emotion, then the music is a word. And if you cannot explain what emotion it is, then maybe it's better. Because if you can explain with words, then you don't need the music. For instance, I'm sad. Well, you don't need music to say that you're sad. But what kind of sadness? You know, the spectrum becomes so big with music.

Yong: Alright. Thank you so much. I have learned a lot today! And I realized that there are so many things that I need to go over again. It's a really good time talking to you.

Sukarlan: You kind of forced me to analyze myself, analyze my music. There are some things which I thought, "Oh, really?" It happened to me several times. Every time [when] somebody wrote about my music, and told me, this is this, and I thought, "Oh, really?" But then it's true. Like I wrote so many waltzes, but for somebody who doesn't like waltz, that's a lot of waltzes!

Yong: Yes. Eleven of them, and four of them are not in 3/4 meter.

Sukarlan: That I learned from you! You said eleven but I told you there is another one which you weren't aware of, which is "Falling into Love." It's a waltz in the right hand, but not a waltz in the left hand.

Yong: Oh, yes! Thank you for reminding me about that.

Sukarlan: Alright, great. Good luck, Karen. And good job! Thank you.

Yong: Thank you for your time.

APPENDIX B

MANUSCRIPT ACCEPTANCE LETTER

12 February 2021

Ananda Sukarlan Center for Music and Dance
Komplek Duta Mas Fatmawati
RT.3/RW.5, Cipete Utara
Kebayoran Baru
DKI Jakarta
Jakarta 12150
Indonesia

Dear Sukarlan:

I am currently putting together a manuscript for publication. I would like your permission to include the following materials with this publication:

Citations:

Sukarlan, Ananda. *Alicia's Fifth Piano Book*. Jakarta: Ananda Sukarlan Center for Music and Dance, 2015.

———. *Alicia's First Piano Book*. Jakarta: Ananda Sukarlan Center for Music and Dance, 2009.

———. *Alicia's Fourth Piano Book*. Jakarta: Ananda Sukarlan Center for Music and Dance, 2014.

———. *Alicia's Second Piano Book*. Jakarta: Ananda Sukarlan Center for Music and Dance, 2011.

———. *Alicia's Sixth Piano Book*. Jakarta: Ananda Sukarlan Center for Music and Dance, 2016.

———. *Alicia's Third Piano Book*. Jakarta: Ananda Sukarlan Center for Music and Dance, 2013.

Portions of work to be used:

Canon		
1	Hand in Hand	Book 1, p. 7
2	Tiptoe	Book 2, p. 4
3	Writing a Canon at the Airport Lounge	Book 3, p. 3
4	Allegria Canonica	Book 3, p. 14
5	Follow me, follow me!	Book 4, p. 4
6	Follow Me Tenderly	Book 4, p. 5
7	Drawing Circles	Book 5, p. 5
8	Things Can Go Wrong in Life	Book 5, p. 17
9	An Hommage to Scarlatti	Book 6, p. 12
10	Love Should Be as Free as a Canon	Book 6, p. 14

Fugue		
1	“Fuga Pentatonica” (Pentatonic Fugue)	Book 3, pp. 41–42
2	Thriller Fugue & Postlude	Book 4, pp. 19–21
3	Not Quite a Silent Night	Book 5, pp. 32–33
4	Fugue on “Tik Tik Bunyi Hujan” (Tick Tick the Sound of Rain)	Book 6, pp. 34–35

Variations		
1	Happy Go Lucky Variations	Book 1, pp. 25–26
2	Little Variations	Book 1, pp. 29–30
3	Alicia’s First Variations	Book 1, p. 41
4	To Adam G., with Gratitude	Book 2, pp. 19–20
5	A Full Moon and an Empty Heart	Book 2, pp. 21–22
6	Mother’s Love	Book 3, pp. 35–37
7	“Call me but love...”	Book 4, pp. 39–41
8	Variations on a Music Box Tune	Book 5, p. 7
9	For Thy Sweet Love Remember’d Such Wealth Brings	Book 5, pp. 34–35
10	Grazioso	Book 6, p. 4
11	The Clarinetist and the Mouse Deer	Book 6, pp. 20–21
12	Love Song No. 7	Book 6, pp. 24–25
13	Love Song No. 5	Book 6, pp. 36–38
14	Variations on Ibu Sud’s “Kupu-Kupu Kemana Engkao Terbang” (Butterfly Where Are You Flying To)	Book 6, pp. 39–44
15	Variations & Parodies on Daljono’s “Bintang Kecil” (Little Star)	Book 6, pp. 45–50

Waltz		
1	Slow Waltz	Book 1, p. 3
2	An Alien’s Waltz	Book 1, p. 6
3	Falling in Love	Book 1, pp. 9–10
4	A Prosthetic Leg’s Waltz	Book 1, p. 17
5	Happy Waltz	Book 3, p. 17
6	Waltzing Latifah	Book 3, pp. 29–30
7	A Waltz from the Past	Book 5, p. 1
8	Waltzing Aliens	Book 5, p. 5
9	A Waltz for All Lovers	Book 5, pp. 8–9
10	Waltz? I Don’t Think So	Book 5, p. 16
11	Waltzing to Parallel Universes	Book 6, p. 6
12	Lullaby for Myself	Book 6, pp. 8–9

The publication information is as follows:

Title of publication: A Stylistic and Pedagogical Analysis of Select Classical Pieces
in Alicia's Piano Books by Ananda Sukarlan

Document type: Dissertation

Author: Karen Kai Yuan Yong

School: University of South Carolina

Please indicate your consent by signing the enclosed copy of this letter and returning it to me in the email. If you need any additional information, please feel free to contact me at kyong@email.sc.edu.

Sincerely,

Karen Yong

Karen Kai Yuan Yong

Permission granted for the use of the material as described above:

Agreed to: Karen Kai Yuan Yong

Name & Title: Ananda Sukarlan

Company/Affiliation: Ananda Sukarlan Center


Date: 18 February 2021



Ananda Sukarlan

APPENDIX C

RECITAL PROGRAMS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

KAREN KAI YUAN YONG, *piano*

in

DOCTORAL RECITAL

Monday, March 25, 2019
6:00 PM • Recital Hall

Piano Sonata No. 21 in C Major, Op. 53	Ludwig Van Beethoven
I. Allegro con brio	(1770-1827)
II. Introduzione. Adagio molto	
III. Rondo. Allegretto moderato - Prestissimo	
 Miroirs	 Maurice Ravel
II. Oiseaux tristes	(1875-1937)
V. La vallée des cloches	
 Rhapsodie espagnole, S. 254	 Franz Liszt
	(1811-1886)

Miss. Yong is a student of Dr. Joseph Rackers. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Pedagogy.

Figure C.1. Recital Program on March 25, 2019



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

KAREN KAI YUAN YONG, piano

in

DOCTORAL RECITAL

**Wednesday, February 12th, 2020
7:30 PM • Recital Hall**

Flute Sonata in G Major, TWV 41: G9 Georg Philipp Telemann
I. Cantabile (1681-1767)
II. Allegro
III. Affettuoso
IV. Allegro

Ziqing Guan, *flute*

Fantasie, Op. 79 Gabriel Faure
(1845-1924)

Ziqing Guan, *flute*

Sonatina for Flute and Piano Eldin Burton
I. Allegretto grazioso (1913-1979)
II. Andantino sognando
III. Allegro giocoso, quasi fandango

Ziqing Guan, *flute*

Suite No. 2, Opus 17 Sergei Rachmaninoff
I. Introduction (1873-1943)
II. Waltz
III. Romance
IV. Tarantella

Caryn Wen Bin Ong, *piano*

*Miss Yong is a student of Joseph Rackers. This recital was coached by
Phillip Bush and Charles Fugo and is presented in partial fulfillment
of the requirements for the Doctor of Musical Arts degree in Piano
Pedagogy.*

Figure C.2. Recital Program on February 12, 2020